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ABSTRACT

This extensive curriculum guide was written in conjunction with the San Diego Arts Festival of Soviet Arts in 1989. It aimed to provide teachers with insights and ideas about arts in the Soviet Union before, during, and after the Arts Festival. A curriculum model is presented at the beginning of the guide to illustrate how the lessons were perceived in the overall plan of integrating the Festival, state curriculum frameworks, and racial ethnic groups. The curriculum guide is divided into three sections: the visual arts, the performing arts, and integrating the arts. There also is a general introduction and a concluding section on teaching methods. The latter gives suggestions for evaluating the arts. The visual arts section describes characteristics of Soviet art and provides information and lesson activities on the following: Folk Art; Painting and Drawing; Metal Work; Architecture; Laquerware; and Faberge Mineral Carving and Imperial Eggs. In the Performing Arts section, a brief history of Russian-Soviet music is presented with lesson activities about jazz, classical, and Russian folk music. The section on theatre arts deals with theme recognition through character identification and explores drama in the theatre, on the movie screen, and puppetry. Aesthetic values of folk dance and the ballet are addressed in the section on dance. The final section provides activities for integrating language arts, mathematics, science, social science, physical education, foreign language, and vocational education. (KM)

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Fall 1989

San Diego County
Office of Education
San Diego Unified
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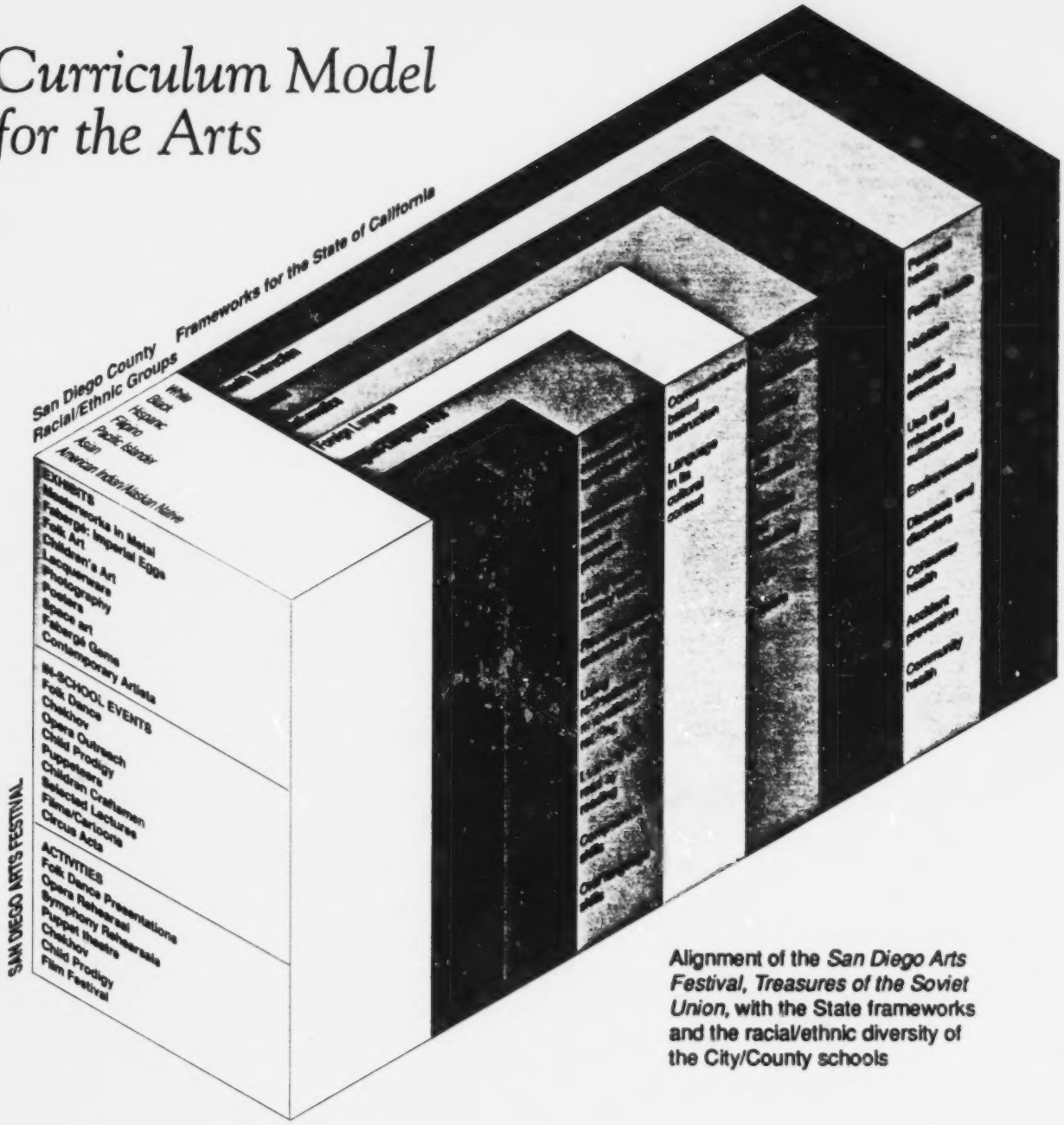
Curriculum Model for the Arts



Alignment of the *San Diego Arts Festival, Treasures of the Soviet Union*, with the State frameworks and the racial/ethnic diversity of the City/County schools

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Superintendents' Foreword

The Soviet Arts Curriculum Guide will provide San Diego County teachers with ideas and insights to make the arts come alive during the coming year.

The arrival of hundreds of performers and numerous exhibits from the Union of Soviet Socialist Republics provides a wonderful opportunity to focus on the arts and the artistic contributions of a wide variety of cultures.

The arts presented in this guide include the visual arts, the performing arts, and arts integrated in other subject areas.

We look forward to having our students experience this rich cultural heritage firsthand and discovering that the arts are the finest expression of the values we cherish as a people.

Dr. Thomas C. Boysen
Superintendent of Schools
San Diego County Office of Education

The San Diego Arts Festival's presentation, "The Treasures of the Soviet Union," brings many singularly important opportunities to our community. One significant one is the chance it gives students to experience firsthand these outstanding works of visual and performing arts representing many cultures.

This curriculum guide has been carefully developed to assist teachers to take full advantage of this rare opportunity. I'm sure educators in many disciplines will find it of great help during this exciting event.

Dr. Thomas W. Payzant
Superintendent
San Diego City Schools

The Writing of an Arts Curriculum Guide

Writing an arts curriculum guide for the San Diego Arts Festival titled the Treasures of the Soviet Union was an exciting experience for all involved. There were plenty of resources to work from, and many ways to study the arts and to integrate them into other subject areas.

Some educators went to the Soviet Union and studied the arts and the people first hand. They brought back information that only experiences with primary resources can provide. Others spent hours with secondary resources, examining the arts in their own cultures in new and interesting ways.

It is the intent of the writers of this guide to prepare something for the educators of San Diego County that will be of use before, during and after the San Diego Arts Festival of 1989. While an effort is being made to address special characteristics of the festival events —exhibits, activities, and in-school events—it is a guide that is intended to increase awareness in the ethnic diversity found in our schools and the cultural heritage that these students bring to our schools.

The potential for lesson plans which maximize outcomes in the arts for students appears to be endless. A curriculum model at the beginning of this guide (inside front cover) illustrates how the lessons were perceived in the over-all plan.

The concern for better racial and ethnic understanding is a valid one. Stedman states one way to improve the Effective Schools Formula is to acknowledge the ethnic and racial identity of students. Through personal attention, racial understanding, and quality inservice training, schools can be academically successful without making testing the central focus of their programs.[1]

The writers of this guide also wish to draw attention to the arts through a focus on the State Frameworks and the textbook adoption which has occured as a result of alignment with those frameworks. For example, In the *Visual and Performing Arts Framework*, the components of Aesthetic Valuing, Aesthetic Perception, Artistic Heritage and Creative Expression are given as the basis for arts education in this state. This guide, when describing the arts will refer not only to one of these components, but will also make reference to state adopted textbook materials that are already in place in our schools.

Finally, this guide gives suggestions for evaluating the arts. One of the greatest concerns for arts education today is assessment. Many of the activities whether they are arts activities or integrating the arts with other subject areas, will offer the educator ways to assess the learning experiences our children have in our schools.

Our pupils in San Diego County deserve the best we have to offer in the arts. We are grateful to San Diego City Mayor Maureen O'Connor for bringing these treasures of the Soviet Union to San Diego. We also wish to express appreciation to Kay Wagner for her role in facilitating the development of the guide.

[1]Lawrence C. Stedman, "It's Time We Changed the Effective Schools Formula," Kappan, 69, (November 1987), 219.

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Almost all the resources used to prepare this guide were found in the UCSD Central Library. To check materials out for four weeks you may apply for a Friend of the Library card and pay the membership fee of $35. Parking near the library is available after 5:00 P.M. in certain lots where it is posted that permits are only enforced from 7:00–5:00, Monday–Friday. Parking meters are available on a limited basis.

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Height: 8 inches (20.3 cm) open
Forbes Magazine Collection, New York
Inside front cover: Curriculum Model for the Arts designed by Ann Heidt and Tom Gould Design.

ACKNOWLEDGMENTS

Editors

Ann Heidt
Fine Arts Coordinator
San Diego County Office of Education

MaryEllen O'Malley
Visual and Performing Arts Resource Teacher
San Diego City Schools

Momiji Seligman
Visual and Performing Arts Resource Teacher
San Diego City Schools

Technical Assistance and Special Research
Carol Lockwood, President
San Diego City/County Art Education Association
Art Teacher,
Grossmont Union High School District

Left to right: Ann Heidt, Carol Lockwood, MaryEllen O'Malley, and Momiji Seligman

San Diego County Office of Education

Thomas C. Boysen, Superintendent
Carol Pugmire, Assistant Superintendent
Dwight Coblentz, Director

San Diego City Schools

Thomas W. Payzant, Superintendent
Franklin Till, Assistant Superintendent
Kermeen Fristrom, Director

Contributors to the Curriculum

Diane Bailey
Social Studies Resource Teacher
San Diego City Schools

Mary Baldwin
Museum Educator
San Diego Museum of Art

Joe Barry
Bilingual Teacher Training Program
San Diego County Office of Education

Marilyn Bentz
Foreign Language Resource Teacher
San Diego City Schools

William Cline
Bulb Collector
San Diego

Anne Christiansen
Music Department
O'Farrell School of Creative Arts
San Diego City Schools

Pearl Ellis
Instructional Media Cataloger
Audio Visual
San Diego City Schools

Leland Fetzer
Professor
Russian Literature and Culture
San Diego State University

Igor Gruppman
Concertmaster
San Diego Symphony

Jess Flemion
Professor of History
San Diego State University

Katy Greene
Reading/Language Arts Specialist
Ocean Knoll Elementary
Encinitas Union

Richard Gripp
Professor Emeritus
Political Science
San Diego State University

Brian Haggerty
Editor
San Diego City Schools

Jeanette Hasegawa
Resource Teacher
Integration Support Services
San Diego City Schools

Don Heidt
English Instructor
College of the Canyons
Valencia, CA

Lars Helgeson
Science Coordinator
San Diego County Office of Education

Mary Ann Jones
Language Arts Resource Teacher
San Diego City Schools

Phyllis Jones
Elementary Instrumental Teacher
San Diego City Schools

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Donna Kopenski
Math Resource Teacher
San Diego City Schools

Ilaria Krejer
Russian Language Teacher
Clairemont High School
San Diego City Schools

Norman Leonard
Russian Language Teacher/Counselor
San Diego City Schools

Barney Malesky
Curator of Education
San Diego Museum of Art

Barbara Murphy
Editor
San Diego City Schools

Tatiana Popova
Director of RAP
Russian-American Program Consultant
San Diego City Schools

Janet Posen
Science Resource Teacher
San Diego City Schools

Maggie Price
Artist-in-Residence
San Diego City Schools

Karen Richey
Math Resource Teacher
San Diego City Schools

Drew Schlosberg
Instructional Materials Developer
San Diego City Schools

Terry Seaburg
Curriculum Resource Librarian
San Diego City Schools

Roberta Shaw
Specialist in Russian Art History
and the Folk Art of USSR
San Diego

Lenore Simon
Artist-in-Residence
San Diego City Schools

Ray Stansbury
Director
Instructional Resources
Grossmont Union High School District

Diane Sypher
Mentor Teacher
McKinley Elementary
San Diego City Schools

Claire Tremaine
Humanities Area Leader
Valhalla High School
Grossmont Union High School District

Luisa Vargas
Secondary Language Education Teacher
San Diego City Schools

David Vigilante
Social Science Coordinator
San Diego County Office of Education

Mary Weber
Secondary English Language Resource
Teacher
San Diego City Schools

Mark Wolfe
Secondary Social Studies Resource Teacher
San Diego City Schools

and all the others who generously gave of
their time and expertise

Special Recognition

Kit Alexander
Artist-in-Residence
San Diego City Schools

Bob Amundson
Math Teacher
Sherman Hill Indian School
Riverside, CA

Larry Asakawa
Artist-in-Residence
San Diego City Schools

JoAnn Atkins
Production Typist
San Diego City Schools

Lynne Beheim
Elementary Instrumental Music Teacher
San Diego City Schools

Prio Bhola-Nath
Elementary Teacher
San Diego City Schools

Richard Bowen
Secondary Math Teacher
San Diego City Schools

Elaine Brooks
Supervising Library Clerk, IMC
San Diego City Schools

Carol Buckenmeyer
Secondary Music Teacher
San Diego City Schools

Evelyn Burroughs
Project Specialist
San Diego County Office of Education

Leigh Childs
Math Coordinator
San Diego County Office of Education

Alan G. Cook
International Puppetry Museum
North Hollywood, CA

Justin Cunningham
Health and Physical Education
Coordinator
San Diego County Office of Education

Jeanne Dahlene
Social Science Coordinator
San Diego County Office of Education

Kay Freebern
Director
Instructional Media and Services
San Diego City Schools

Jose Gonzales
Assistant General Counsel
San Diego City Schools

Ruth Gorcheck
Staff
Instructional Support Services
San Diego County Office of Education

Sandra Greifenstein
Manager, Materials Development
San Diego City Schools

Barbara Grossman
Acting Coordinator
Instructional Media and Services
San Diego City Schools

Jill Hall
Mentor Teacher
Horace Mann Middle School
San Diego City Schools

Lynn Hallbacka
Artistic Administrator
San Diego Symphony

Graham Hemple
Director
San Diego Folk Dance Ensemble

Lawrence Hill
Supervisor Systems Analyst/PGM
Information Services Bureau
San Diego City Schools

Roberta Hill
Artist-in-Residence
San Diego City Schools

Karen Hom
Secondary Music Teacher
San Diego City Schools

Susan Jay
Opera Docent Chair
San Diego Opera

Katie Kane
Coordinator
Language Arts
San Diego County Office of Education

Frances Kennedy
Secretary
Visual and Performing Arts Unit
San Diego City Schools

Talli Larrick
Curriculum Coordinator
Visual and Performing Arts Unit
San Diego City Schools

Marie Long
ELEPS Instructor
McKinley Elementary
San Diego City Schools

Lewis Mahlmann
Director, Children's Fairyland
Storybook Theater
Oakland, CA

Susan Newcomb
Newsletter Editor
Walnut Creek, CA

Laura Nichols
Chair, Education Department
Natural History Museum, San Diego

Rachel Paddock
Staff
Instructional Support Services
San Diego County Office of Education

Jeff Pekarek
Director, Transylvania Quartet
San Diego

Jesse Perry
English/Language Arts Program Manager
San Diego City Schools

Larry Pierce
Instructional Media and Services
Coordinator
San Diego City Schools

Harvey Prokoff
Social Science Program Manager
San Diego City Schools

Kathleen "Kitty" Rawlins
Director, Newspaper in Education
Copley Newspapers

Charles Reid
Financial Accountant
San Diego City Schools

Bill Roesch
Director of Education
San Diego Opera

Mike Rovegno
Purchasing Manager
San Diego City Schools

Marilyn Rue
Educational Assistant
San Diego Symphony

Rosalia Salinas
Language Arts Coordinator
San Diego County Office of Education

Earl Scull
Principal
Sundance School
Poway Unified School District

Jo Anne Shaper
Science Resource Teacher
San Diego City Schools

Don Shea
Store Supervisor
San Diego City Schools

Alice Silber
Staff
Instructional Support Services
San Diego County Office of Education

Cory Smith
Mentor Teacher
Jefferson Elementary School
San Diego City Schools

Les Smith
Public Relations Director
San Diego Symphony

Linda Stetson
San Dieguito Adult School Principal
San Diego County Office of Education
George Jiri Svoboda
Guitarist, Artist-in-Residence
San Diego City Schools

Jonnie Wilson
Senior Editor
San Diego City Schools

Human Resources

Anne Christiansen
Composer/Arranger
O'Farrell School of Creative
and Performing Arts
San Diego City Schools

Ira Cohen
Imported Publications
320 W. Ohio Street
Chicago, IL 60610-4175
(800) 345-2665

Graham Hemple
Artistic Director
San Diego Folk Ensemble
(619) 469-3530 or 571-2730

Ilaria Krejer
Russian Language/GATE
Clairemont High School
(619) 273-0201 ext. 242

Jeff Pekarek
Director
Transylvania Quartet
(619) 263-2247

Tatiana Popova
Director of RAP (Russian-American
Program)
Consultant of Russian Dance,
Language and Culture
(619) 268-9904

Roberta Shaw
Consultant
Art History and Folk Art of USSR
(619) 279-4322

Gary Stokes
Ethnomusicologist/Multi-cultural
Consultant
San Diego City Schools
(619) 270-5839

George Jiri Svoboda
Folk and Classical Guitarist
San Diego City Schools
(619) 465-0473

Claire Tremaine
World Literature Consultant
Valhalla High School
(619) 440-1501, ext. 333

Beverly Tasch
Music Consultant
Foster Elementary
San Diego City Schools
(619) 582-2728

Lucille Wooten
President, San Diego Chapter
Orff Association
Fletcher Elementary School
San Diego City Schools
(619) 284-9279

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REINFORCING TREASURES

It is through our *personal* responses to and about the Soviet Union and Soviet Arts that we lock in, we connect. Treasures are personal. They may be of the mind, the ear, the eye, the heart. We can say "I treasure this" in many ways. One or more of the following strategies may help students to make the events and experiences, both at school and at festival venues, their own.

Treasures Journal

The journal provides regular practice in writing and allows us to focus. More than a record of activities it reinforces the fundamental components of arts instruction: aesthetic perception, creative expression, aesthetic valuing, and arts heritage. The following kinds of issues may be dealt with through journal writing:

- Why do I value this performance as something that provides more beauty and touches me more deeply than another performance that I have seen?
- How does this piece of folk art compare or contrast with a piece of folk art from my own culture or other cultures?
- In what historical context was this art work produced, and how appropriate is it within that context?
- How would I plan the production of a theater performance to reflect the appropriate period, mood, and setting?

Treasures Portfolio

This is an expansion of the journal which might include responses in writing, art work, and photography. Students might design covers for a portfolio. The front and back covers offer a wonderful opportunity for art work expressive of Soviet techniques and motifs. Many choices can be found in this guide (e.g., mosaics, borders, black background) while others will be suggested by the festival events themselves.

Artists on the Waterfront. ***Student art of the Soviet Union. Transparent and opaque tempera on heavy-weight paper. Pencil sketching on top of 1 1/2" pencil grid. 17 1/2"x19".***

Three Paper Boats. ***Student art of the Soviet Union. Tempera transparent and opaque on heavy paper. No pencil sketching used. 16 1/2"x24".***

Treasures Video

Produce a class video. Document, analyze, compare, contrast, evaluate festival events through video formats such as: newsprogram, game show, talk show, variety show, public service announcement, commercial, person-on-the-street interview, arts performance, arts review, or even a *National Geographic* special.

Treasures Performance

Activities before, during, and after the festival may point toward a performance which can be shared with other classes and with parents. The performance piece might include a potpourri of the arts such as dramatization of folk tales with puppets, masks, and live actors; student developed readers theater scripts; student writing inspired by musical selections; singing and folk dance; art work as scenery and props; and art work on exhibit. A unifying theme to be interpreted in many ways might be selected (i.e., "diversity", "connections", or "mosaics").

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PREPARING FOR A MUSEUM TRIP

To make the most out of a visit to a museum or exhibit with students, be prepared in advance. The first thing on a list of preparations should be the development of a reason or purpose for the trip. Sometimes this purpose or reason becomes truly apparent after your first visit.

Travel to the galleries by yourself as many weeks in advance as possible. Take a tour, if one is available, and note where the guide or docent stops. If there is no guide, take five to ten minutes to walk through each installation in the area of your interest. If a previsit is not feasible, look through a picture book or museum catalog which covers the museum alone. On the tour, or in the book, notice which exhibits are given extra attention. Make a list of these special items and jot down as much information as you can about them. Especially note the qualities of the exhibit that are apparent when you visit.

The title or label in a museum exhibit is your first clue to a story or an important feature. Take a few note cards with you to jot down information about the items that interest you. Then visit your local or museum library. You may find resources that will not only describe the item, but give you interesting information about the item's development or provenance.

If you have selected several items by the same artist, or in the same style, or several things using the same principle or concept, you might examine the possibility of this being the best example produced by this artist or representing this concept.

Study also the tools and materials used to develop or create the exhibits you are studying. This will help you relay an appreciation for the problems that were solved in completing the item on display.

When you have finished your research, relate to your students what you have learned. Show them reproductions and make them as familiar as possible with the items by sharing your knowledge and what you feel the purpose of the museum trip will be.

Give the students a feeling of anticipating as well. An item on exhibit, whether it be a technical display, a diorama, or an art work is different from a two-dimensional reproduction of it.

Plan small group discussions, perhaps using a "jigsaw" approach. Divide the class into several groups. Give each group something different to read about the exhibit. Each group, however, will receive the same questions as everyone else to discuss about its reading. Next the members disperse into other small groups. The new group is made up of members who have each read different selections. Then each, in turn, share the findings of the first group with the new group.

Arranging the museum visit includes notifying the museum in advance of your trip. Locate the restrooms prior to your visit, and try to avoid carrying anything like coats, sweaters, or umbrellas that will take valuable time to e checked in and out.

Prepare a budget for your trip. This includes time and money. Be economical in terms of the amount of time from the school day that will be used by the trip, and try to make the best use of space on your bus and the amount of things to visit while you have a bus at your disposal.

Also, include in your planning opportunities for students to communicate, upon their return, their interpretations and findings to others. One goal might be that students see relationships between what they experienced previously and now understand and what they will be exposed to in a new lesson.

Sharing the treasures of your community with students as a result of your careful preparation can be very rewarding for all involved.[1]

[1] Ann Heidt, "Going to a Museum: What To Do Before and After You're There," *Arts and Activities Yearbook*, 1977, n.p.

Tropical Bird. *11th year student. India ink on heavy-weight paper. Pencil sketching used. Moscow School #13. 9 3/4"x12 1/2".*

Bird on Branch. *Colored pastel on light-weight paper. Pencil sketching used first. Implied and contour drawn edges. 8 1/4"x12"*

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Visual Arts

CHARACTERISTICS OF SOVIET ART

Before we turn to the various forms of the arts in the Soviet Union such as architecture and painting, it seems reasonable to explore briefly those elements in the tradition and history of the USSR which have given birth to what we all recognize as those distinctive traits which distinguish Soviet art from the art of the rest of the world. Having done so, we can hope to have both gained a better understanding of what is innately Soviet in its art, and also we will have some knowledge of how these distinctive forms evolved in the vast region in Eurasia we know of today as the Soviet Union, but which its inhabitants in moments of lyric emotion still call "Russia."

The art of the Soviet Union is a product of an exciting culture. The centers of this culture, a triangle roughly marked by the cities of Moscow, Kiev, and Leningrad (yesterday's St. Petersburg and the capital of Russia for two hundred years before the 1917 Revolution), are part of the vast northern plain stretching from Holland into Asia. In latitude and climate, this area is the equivalent of the Canadian prairie provinces in the western hemisphere. An important geographic fact is that there are no natural boundaries like the English Channel, the Pyrenees, or the Alps to hinder the movement of nomadic peoples, particularly from the East, from Mongolia or Central Asia. These eastern peoples were vigorous horsemen, but were culturally inferior to the farming, settled Russians of the western regions. Furthermore, a number of Soviet rivers, particularly the Volga, lead directly to the east and south to the exotic lands of Persia. It was not at all difficult for a Muscovite merchant to board a small craft and float down the Moscow river to the Volga and then, hugging the shores of the Caspian Sea, to reach the Persian empire at today's Baku.

Access to the West, on the other hand, throughout most of Russia's history, has not been possible because of the simple fact that for seven hundred of its thousand-year history, the USSR has had no salt water ports in the west. It is only in the last three hundred years (since the reign of Peter the Great in the 18th century) that the USSR has possessed access to the Baltic, and for yet a briefer time has had its ports on the Black Sea. This body of water was formerly a "Turkish lake," in the hands of a very unfriendly Muslim neighbor, the Ottoman Empire. Furthermore, a glance at the map will show, assuming that the centers of European civilization in modern times are Berlin, Rome, Paris, and London, that the USSR is removed by a thousand miles from the heart of Europe, and that the USSR is a peripheral country, a border country. In other words, it has been far from the sources of most European art throughout most of its history, and European ideas have usually reached it in diluted or vitiated form. As a consequence, the USSR has usually been a borrower of ideas. Not only has the USSR gained through acquisition and assimilation from the more vigorous art centers of the west, but it has also borrowed from ancient cultures like those found in Byzantium. It is only recently, particularly in ballet, that the process is beginning to reverse itself, and the West is receiving ideas for the arts from the USSR.

The art of the USSR is different from ours because its history is different. Certainly one of the most important events in its history was its conversion, not to the church of western Europe, which we know as the Roman Catholic faith, but to Eastern Orthodoxy, the faith of the Greek-speaking world and the eastern Mediterranean. This means that the USSR is the only major power of Europe which does not share the heritage of the Roman Catholic faith, a fact which built a wall between the Soviet Union and the rest of Europe. This wall, though battered and shattered, still survives today. This has meant that for two thirds of her recorded history, the USSR has not looked to the West, but rather to the south, to Constantinople and the Greeks as sources of cultural and artistic ideas. Naturalism of the Hellenistic World was a major artistic influence. It has only been comparatively recently, since the reign of Peter the Great, the great Westernizer, that Russia belatedly and as an outsider, began its assimilation of western European culture.

From the East, the Soviet artisans acquired the geometric patterns and arabesques of the orient.

To summarize, the "difference" of the Soviet arts is attributable, in very general terms, to the flow of ideas from the East, the adoption of a religion from the South, and belated contact with European culture to the West. Now let us look briefly at the way that the USSR's unique cultural heritage, neither from nor of the East, neither from nor of the South nor West, found its expression in the arts.

Architecture

The most distinctive feature of the USSR's architecture from before Peter's reign and westernization is undoubtedly the dome. Domestic domed dwellings made of curving mud bricks have been found in Georgia (Transcaucasia) from the 3rd millennium B.C. and have been in use right up to modern times in the *darbazi*-type peasant dwelling.

Fortified architecture with towers is also a feature of the buildings. Republics like Georgia were constantly adding to a

far-reaching system of defense that played a vital role over the centuries in keeping enemies at bay.

Royal palaces and churches are also an important part of the architectural history of the USSR. These buildings were often planned with domes and domes on towers as well.

Today we are probably most familiar with onion-shaped domes, specifically the extraordinary domed St. Basil's cathedral, with its pile of swirling turbans and flashing colors. Dominating Red Square, the building has no counterpart anywhere in the world. The distinctive onion-domed churches which are so famous today gradually evolved as a result of climatic conditions. The USSR was a land of snow, unlike Greece and the Mediterranean, and the low hemispherical domes of the Greeks to the south served to hold the snow and its dangerous weight. In response to this threat, the Soviet builders began to elongate the dome and even to expand its upper diameter beyond the drum which supported it. This meant that snow would slide harmlessly off the dome. The consequence was the onion dome which we today think of as exclusively found in the USSR. However, another theory is that the onion dome, like those found in India was inspired by the shape of the haystacks in that country. Also, because of the snow, the builders were inclined to build elevated porches to lift the worshippers well out of the drifts around the churches. These two features, the onion dome and the tendency toward the vertical, are the most prominent features of the churches in the USSR as we know them. In addition, the extravagant colors of St. Basil's may very well have had their origins in the Soviet familiarity with the brightly colored eastern woven stuffs so favored by eastern women. It is a fact that St. Basil's was built to celebrate a victory over the Muslim peoples of the Volga valley to Moscow's east.

Painting

The art of painting in the Soviet Union has extended over the centuries to include vase painting, icons, frescoes, illuminated manuscripts, miniatures (lacquerware decoration), and easel painting.

Vase Painting

Ancient vase paintings from Georgia has included parallel line decoration as found in the Natsargora ceramic vessels of the late Bronze Age, and stylized figures ("X-ray" style) in hunting and battle scenes. A wine jar from Samadlo dating from the 4th-3rd century B.C. has been decorated with humans, birds and animals in red slip.[1]

Contemporary Georgian vase painting by artists like Revaz Yashvili, director of the Georgian Academy of Arts Ceramics factory, also employ figurative and geometric designs.[2]

Fresco Painting

In Georgia (USSR), the main subject matter and style in painting between the fourteenth century imported "Palaeologus" style from Byzantine to the seventeenth century was religious in a style that looked backwards to post-Byzantine art.

In the earliest practice of mural painting in Georgian religious architecture was to use a decorative system that restricted figurative ornamentation to the apse only[3] The style of mural painting in Georgia before the 8th century was natural, and characteristic of the ancient world, but in the 8th to the 10th century, the style became linear, flattened, and conventionalized (Figures of Apostles from the apse of the church of Nesgun in Upper Svaneti).[4] Georgian artists were especially creative and expressive in their use of this style with the achievement of individual characterization in the depiction of the human face (Heads of three young saints in the Armazi church frescoes, 864 A.D.)[5] In terms of iconography the decoration scheme was often derived from Byzantium, but the national work might depict the life of St. David Garadzeli, the portrayal of historical personages or patrons.

The ability and interest of the Georgian artists to individualize the human face can also be found in Georgian painted icons.

Icons

The most distinct, original and brilliant aspect of the USSR's pictorial tradition was the icon. Icons are religious paintings intended for display in churches, in the home, and rarely for parading in public during festivals or before battle. Greek Orthodox missionaries introduced the art of the icon to the Soviet Union at the time of conversions, and it found its highest expression there. Sometimes the icons were painted by professional artists (the *Deposition* and the *Mourning for the Dead Christ* at Lagurka, upper Svaneti, 11th century) and sometimes by provincial artists (Svanetian painting) whose dominant colors of red-brown and grey are used to express a decorativeness with strong emotional qualities.[6]

Faces on icons might have heavy outlines, regular oval shapes for the face, and almond-shaped eyes suggesting influences from the ancient world. A traditional expression of grief, for example, might be shown in the broken lines of the eyebrows.[7] But the icon is an article of worship, not merely a beautiful object meant for aesthetic pleasure, and, as such, the Church was vitally concerned with maintaining the "purity" of its form. Therefore, many conventions were rigorously enforced by the Church. For example, both eyes of all holy figures must be shown and therefore no faces can be in profile. The Christ Child must never be shown with the body of a child, but always as an adult (to do otherwise would be to question his Godhead). Therefore, the artist, working within narrow limits, had to resort to the subtleties of his art to express his individuality, employing such acceptable deviations as slight exaggeration of line, rich coloration, and supreme skill in the expression of mood and emotion. The result was a powerful combination of form and emotional resonance, which has no counterpart in the West, and of which the Russians are justly proud. One of the greatest icon painters in the Soviet Union was the 15th century monk Andrei Rublev.

Inevitably the coming of Western influence with its emphasis on the free originality of the artist spelled the doom of the icon.

Illuminated Manuscripts

In secular art, particularly secular illuminated manuscripts and secular portraits, the style shows Persian influences.[8] One of the earliest secular Georgian manuscripts to have survived is a *Treatise on Astronomy* which was illuminated in 1188 A.D.[9] However, the development of the art of illumination seems to have taken place mainly in the monasteries, not in royal courts. As much as scholars know from surviving examples, parchment was the principal base material, and paper was not used before the 11th century in this part of the Soviet Union. The oldest and most important examples of the illuminator's art in Georgia are two *Books of the Four Gospels*. One is dated 897 A.D., the other 940 A.D.[10] From the 11th to the 13th century there was a flowering in the field of illumination. Ancient compositional themes were reworked with a renewed emphasis on standing figures of saints. An important 11th century example is the Georgian *Synaxis of Zachariah of Valaskert*.[11] Some examples show that the artists were directly influenced by monumental painting. This might include the use of stars, the calm dignified pose of the figures, and a moderate enlargement of the hands. The tradition of line in painting ceases to create abstract ornamental motifs. Instead, line harmonizes with the essential nature of gesture and action.[12] Illuminators are concerned with rendering volume and space. *The Flight into Egypt* tried to show the illusion of space with overlapping planes.[13] During the 13th century the two styles in Georgia included a complex system of applying paint in several layers and a much simpler, graphic style.[14] When Persia applied cultural pressure on Georgia in the 16th century, the artists of that republic in the USSR decided to concentrate on the post-Byzantine style, simply as a way to keep the national consciousness of the Georgians alive.[15]

Miniatures

The best-known examples of miniature painting may be found today on the USSR lacquerware. The Palekh craftsman Ivan Golikov is credited with influencing many 20th century folk artists with his painting style.[16] The medium of miniature painting requires themes that have strong human emotions and decorative compositions.[17]

Easel Painting

The characteristics of Soviet easel painting range from the exquisite pastel shades of the panel painter Andrei Rublev in the 15th century to the fantastic illusions of cubists like the Constructivists and Marc Chagall at the beginning of the 20th century to the work of science-fiction artist Andrei Sokolov at the dawn of the 21st century.

The finest of all the early easel painters was the Russian icon painter Andrei Rublev. His most famous work the *Old Testament Trinity* (c. 1410–20) has harmonious design, lyrical line and a special control of color intensity. Rublev's color scale is brighter, more complex and different in key from that of any Byzantine work.[18]

One of the finest easel painters of the Moscow school in the 15th century, was Dionysius who worked in the Cathedral of the Domition in Moscow. He usually worked with his entire studio. He and the artists in his circle were interested in a more secular interpretation of the religious image. They "loved everything that was graceful and delicate, and set the highest value on decorative principles."[19]

One of the most important 17th century easel painters was Simon Ushakov (1626–86). He introduced modeling of faces in chiaroscuro, more portraiture in icons and architectural backgrounds rendered according to the laws of perspective. His style was criticized and called "Germanicism" an unacceptable designation.[20]

In the 18th century more European trends appeared in easel painting. This included developing pleasant, but rather typical and academic varieties of portraiture, genre, mythological and Biblical scenes. In the latter 19th century, however, a group of young men who were students at the Academy of Art became disillusioned with the officially approved subject matter which bore no relevance to daily life; they quit the Academy, formed an association called (in translation) the "Wanderers," and began to depict the realities of contemporary Russian life with all its social problems. Although not innovative in technique nor style, these artists were certainly revolutionary in their commitment to an art which serves society; they wanted to encourage reforms by calling the viewer's attention to social ills. They were involved in what might now be called "consciousness raising" and shared this concern for the downtrodden Russian masses with some of the great writers of the same era, such as Turgenev, Dostoyevsky and Tolstoy. The best known of these concerned painters was Ilya Repin. He is known for his influence on the Russian musicians called "the Five." He painted *The Barge Haulers* and *They Did Not Expect Him*. Another artist who influenced "the Five" was Victor Hartman. Mussorgsky's *Pictures at an Exhibition* were based on Hartman's works.

Gradually, the socially conscious realist painters of the 1860's–80's were eclipsed by artists more interested in concentrating on aesthetic concerns, some (Slavic Revival group) interested in revitalizing old Russian qualities, and some (World of Art movement) reflecting European artistic developments such as Art Nouveau and Symbolism.

As the 20th century dawned, the protests of the poor were harshly suppressed and their plight virtually ignored. While a revolution was their answer, a revolution was also taking place in the art world in the work of the painter Wassily Kandinsky. From 1910 on, he abandoned representation on his canvases altogether. His titles were as abstract as his paintings such as *Sketch I for "Composition VII"*.

After the Bolshevik revolution of October, 1917, many artists fervently supported the aims of the new Soviet government—and wanted their art to serve the cause of creating an ideal, just, socialist society. A group of painters and sculptors in the Soviet Union, called the Constructivists, were focusing on space in their art works like the Cubists. All volumes whether positive or negative were represented as "pockets of space" in their work. Another Soviet artist who embraced the ideas of Cubism was Marc Chagall. But he became disillusioned with conditions in the USSR and emigrated. He is also known as a surrealist painter. His painting *I and the Village* is a Cubist fantasy in bright colors.

With the death of Lenin and the ascendancy to power of Stalin, the climate for the arts became increasingly restrictive and oppressive. In 1934 the government decreed that the only acceptable artistic style was Socialist Realism—works of art which would uplift and ennoble the viewer and serve the cause of the development of socialism, to be created in a style which was readily accessible to all people. Abstract or experimental art was condemned as appealing only to intellectuals and other "elitists".

After Stalin's death in 1953 there was a slight relaxation but still no real freedom of expression in the arts. Some artists went "underground" and when possible smuggled their works out to the west. Other artists emigrated to Europe, Israel, or to the United States. During the current climate of *glasnost* there has actually been a loosening up; satirical paintings, abstract styles, works which would never before have been allowed on public display can now be seen in galleries, in open-air art markets, etc. We can watch with great interest as the creative spirit of the people of the Soviet Union is allowed to blossom and flower in an atmosphere of greater freedom.

A survey of the fine arts of historic Russia does not give a complete picture of the arts of the whole area which now constitutes the Soviet Union. Each of many regions has its own story.

In Soviet Georgia easel painters used landscape, peasant life, portraits and myths for themes. The major landscape painters are A. Tsimakuridze, D. Kakabadze and E. Akhveldiani. Three outstanding painters of genre and themes of peasant life are: V. Sidamon-Eristavi, A. Kutateladze and U. Dzhaparidze. One special portrait painter is K. Magalashvili.

Sculpture

For many centuries the history of sculpture in the Soviet Union included beautiful architectural reliefs and portable objects made of wood. It was the wide availability of this natural material that makes this one special characteristic of the visual arts in the Soviet Union.

Medieval sculpture in the USSR had a decorative character because it was relief sculpture linked to architecture. The orthodox church opposed sculpture in the round. Even high relief was unpopular. The low relief used during the 16th century was similar in style to the contemporary icons. The chief material for sculpture at that time was wood. One of the finest sculptors was Master Ambrose who worked in the Trinity Monastery. He was known for small folding icons and crosses carved quite freely in many different kinds of wood. The surfaces of his reliefs seemed soft and almost vibrant.

In the 17th century the wood carving became richer, and more rounded. The finest wood carvers worked on the many tiered iconostasises. Icon frames were richly ornamented. Finally by the end of the 17th century more high relief and sculpture in the round appeared. Wooden tomb covers were decorated with statues of the deceased almost fully in the round.

Turning to the 20th century, to the Republic of Georgia, we find the sculptor Y. Nikoladze as a leader. He founded the national school of sculpture. Other names in Georgian sculpture of the 20th century include N. Randelaki, V. Topuridze and T. Abakelia. In the post war years one finds the names of Georgian sculptors B. Avalishvili, G. Kordzakhia, E. Amashukeli, M. Berdzenishvili, I. Ochiauri and G. Ochiauri.

Between 1917 and 1922 there was a group of Soviet artists, the Constructivists, who applied the cubist ideas of European artists in the West to their work in a three-dimensional way. Actually, their three-dimensional collages were four-dimensional since they implied motion and time. Antoine Pevsner (*Torso*) was one of the artists of this group, but he left the Soviet Union to a studio in Paris when the art was suppressed as "bourgeois formalism."[21] The tradition of sculpture in the USSR goes dramatically from low relief, almost two-dimensional, in natural materials like wood before the 16th century to four-dimensions in the 20th century with materials like plastic and copper.[22]

[1]Rusudan Mepisashvili and Vakhtang Tsintsadze. *The Arts of Ancient Georgia* (London: Thames and Hudson, 1977)p. 33., [2]Khachaturova, Marina, "Georgia: Forms and Colors", *Soviet Life*, 11 (November 1965) p. 110., [3]Beridze, Vaxtang and others. *The Treasures of Georgia*, (London: Century Publishing, 1983), p. 62., [4]Beridze. p. 64., [5] Ibid., [6]Beridze, p. 160., [7]Ibid., [8]Beridze, p. 61., [9]Beridze, p. 109., [10]Beridze, p. 110., [11]Beridze, p. 118., [12]Beridze, p. 130., [13]Beridze, p. 136.[14]Beridze, p. 143., [15]Beridze, p. 154., [16]Y. Ovsyannikov, *Russian Folk Arts and Crafts*, (Moscow: Progress Publishers, n.d.), p. 224., [17]M. Ilyin, *Russian Decorative Folk Art*, (Moscow: Foreign Languages Publishing House, 1959), Trans. by A. Shkarovsky, p. 104., [18]H.W Janson. *History of Art*(Englewood Cliffs: Prentice Hall, Inc.,1963) p. 178., [19]*Encyclopedia of World Art*, 98., [20]*Encyclopedia of World Art*, 102., [21]Janson, pp. 533,543., [22]Ibid.

House in the country. *2nd year Soviet student. Transparent watercolor on medium-weight white drawing paper. Ruled pencil guidelines apparent under building and horizon. No pencil guidelines elsewhere. 11 1/4"x8".*

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Student Art

In the introduction and on the following pages, the educator will find illustrations of art work done by pupils of the USSR. The art work was collected by Katy Greene and her son during their visit to Russia in 1986. Today the family resides in La Costa.

Jack Greene was a fifth grader at Ada Harris Elementary School when he was picked as one of the 52 students to travel for 2 weeks to the Soviet Union as part of the Children as Teachers of Peace program sponsored by author Gerald Lampolsky and singer John Denver. To apply for the trip he successfully wrote and painted on the topic "What Peace Means to Me." His painting featured a sunset over the ocean (he lived in Encinitas at the time), because he feels peaceful when he sits listening to the surf. He, his mother and his grandmother Breeze Bryson visited Leningrad and Moscow traveling by train to and from Finland.

Urban Abstract. ***11th year student. Blue marker background; black and colored marker, all nibs the same width. No pencil presketching. 8"x10 1/2".***

Artist in Studio. ***Tempera painting on medium-weight paper. Some pencil sketching used. Muted lavender colors. 11 3/4"x16 1/2".***

Katy, a Reading/Language Arts specialist at Ocean Knoll Elementary School in Encinitas, said that the arts were evident almost everywhere they went. The Soviet youngsters were constantly sharing their talents in the visual and performing arts. Jack and his mother were especially impressed by the after-school programs in art, dance and recreation at the Pioneer Palace.

Some of the art work Katy Greene has given us to use in this guide is identified by the student's year and the school in Moscow where the art work was from. The titles are not the original titles given by the students, but added so that the reader may refer to the art work.

We do not know what the nature of the original art assignments was, but it is possible to develop lessons from looking at the art works. (See *Painting in the Style of Soviet Realism* in this guide)

The information and the lesson plans in the Visual Arts Section are fabricated to help you and your students learn more about the outcomes of art education in the USSR, and to suggest activities for your own classroom.

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Folk Art

Because there will be an exhibit of Russian Folk Arts for students to see during the Soviet Arts Festival and because all of our students come from cultures which have traditions of people who are usually untrained in art producing objects, it is important to define the term Folk Art and to study the value we should place on Folk Art.

Folk art forms are usually objects made for a practical purpose. The objects are usually made in the same ways that others before them did. When the objects are studied carefully or critically, and they appear to be impressive, they may have more worth aesthetically than a mediocre painting. If the object is done badly we may call it "kitsch" because it may even have a peculiar kind of value or virtue of its own.[1]

It is important that students know that just because an art object is not "clearly of a 'fine arts,' museum status," they should be careful "to avoid a discriminatory attitude. There is no question that there are qualitative distinctions among works of art, whatever their origin or function. However, these distinctions should, at best, be the product of careful, unbiased analysis rather than based on a priori assumptions of superiority and inferiority...If they do anything else, elementary art programs should strive to eliminate the various elitisms that permeate the visual arts."[2]

ACTIVITY:

Many children come from families who have treasured objects of family history. Sewing, knitting, rugs, china, metalwork, furniture, or jewelry can serve or assume the status of art objects. Children can collect or locate these items and make slides of them, either in individual sequences or in group projects.[3] The slides would then be presented by the student and discussed by the class.[4]

[1]Vincent Lanier, The Visual Arts and the Elementary Child (New York: Teachers College Press, 1983), p. 60., [2]Lanier, p. 229., [3]Hubbard, "Designing Round Art" *Art in Action* (Lesson 24, Grade 6), pp.52-53., [4]Ibid.

❑ Folk Art vs. Folk Object

CONCEPT: Studying Folk Art of the USSR leads to increased understanding of how the Soviet artist took an ordinary object and gave it qualities recognizable in art forms.

OBJECTIVE: The student will have the opportunities to develop an appreciation and understanding of folk art —"the art of the people" —both aesthetically and for what it can lead us to understand about the culture in which it was created.

MATERIALS:

- the Exhibition of Folk Art from the 15 Republics of the USSR, on view in San Diego through December 1989.
- video on Soviet Nationalities
- slides of Folk Art
- map of USSR
- reproductions of Soviet Folk Art

St. George and the Dragon. ***11th year student. Transparent tempera ground on heavy paper. Design sketched first in pencil then painted on top of the transparent ground with opaque tempera. Moscow School #13. 12" diameter.***

ACTIVITIES:

1. Plan a field trip to see Folk Art from the USSR.
2. Motivate students with a variety of visuals and reproductions.
3. Put reading materials on reserve for students to use before classroom discussion.
4. In small groups, define folk art as the "art of the people" which consists of objects which were made to be used, and which are, at the same time, objects of beauty. Ask students to make distinctions between various kinds of products sometimes classified as folk art, such as craft items which are intended as decorative art, objects which are made to be sold as souvenirs, etc.
5. Have some student groups list the societies, past and present, in which most necessary, useful objects are made by hand. Ask students to examine the objects in their own homes. Ask students to bring photographs of any family-owned examples of folk art to class. List everything made by hand such as implements, clothing, utensils, furnishings, and toys. Discuss the country or culture of origin of each piece. (In our multi-cultural classrooms, this activity can enhance self-esteem and increase respect for and understanding of one another's cultures)
6. In reporting, have students draw comparisons between contemporary U.S. and pre-industrial societies; is it possible that we have lost something in becoming so technologically advanced that almost all our possessions are machine made?
7. Examine reproductions of folk art in small groups. What are the qualities of the object that allow it to be recognized as an art form. How does its shape fulfill the function it was designed for better than any other object? How does its

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decoration suit the design of the object? Describe how the craftsman's technical skills contribute to the "art worth" of the object. What does the folk art reveal about the people who create it and who use it; about the cultural background; about the geographic and climatic background?

EVALUATION: Given two or more objects which perform the same function (i.e., reproductions), the student will be able to correctly identify the folk art object, and comment on the culture in which it was created.

TREASURES

Wood

Folk Music about Trees

One of the songs which was composed to be sung at the New Year's Festivals which are held yearly in the Soviet Union, is the *Song of the Fir Tree*. Sung in a lively tempo, the text hails the festival and describes Grand Daddy Frost, gifts and the tree.

One very special piece of folk music called *In the Meadow Stood a Birch Tree*, was used by two different composers as themes in their music. Tchaikovsky used it as the theme of one of the variations of the *Finale of his Fourth Symphony* and Balakireff used it in his *Overture on Three Russian Songs*. In this Guide is the music for *The Little Birch Tree*.

Considered by the Russians as one of their most beautiful native trees, the birch tree is described in this song as a reminder or source for many special things. For example, the fluffy foliage is compared to a young girl's curly hair, and the branches can be used to make whistles and a balalaika.

Musical Instruments of Wood

The gusli is an ancient stringed instrument which originally had a small flat sounding box with a maplewood cover. It was strung with seven strings.

Distaff

The flat decorated boards used to hold tufts of raw wool that were spun into thread were called distaffs. Because weaving and embroidery were woman's work, the distaff became a symbol of womanhood. When a girl was born, her umbilical cord was severed with a ritual distaff (a boy's was cut with an axe).

Wood Sculptures

Bogorodskoye is a village famous for its carvers. One of the themes might be about hunting deer.

Folk Art of Wood

Many of the items known as folk art in Russia are made from wood. Some of these objects have decorative value, and some are functional. Listed here, for example, are some of the things made of wood which will be on display in the special Folk Art Exhibit: mugs, boxes and baskets of pine root; salt cellars, scoops, spoons, distaffs, musical instruments (whistles and horns), boxes, carved wooden stamps for printing on textiles, spicecake molds, shuttles, spindles, animal forms (bears and horses), shoes, nesting dolls, rakes, paddles for flax, sleds, candleholders, and plates.

Tree Bark

Shoes

Photos taken about 1870 show peasants wearing bast shoes (*lapti*) made of braided birch bark. These were worn by the poor peasants. Those who were better off wore leather boots.

Writing Surface

In 1951 the first 10 birch bark scrolls were discovered in Novgorod. In 1988, when a pavement that merges into Red Square was being resurfaced, the first birch bark was discovered in Moscow, in the ruins of a 15th century-old house. It was a rolled-up scrap 16 by 3 centimeters in size. The text was written in a 17-line column, with four to five characters in each line. It was a fragment of some large document. The bark had been torn in an unusual way. Because the word used to address a nobleman was discovered on the bark (Gospodin) it was determined that it was a birch-bark letter.

ARTS ACTIVITIES IN ADOPTED TEXTBOOKS:

Hubbard. "Bark Cloth Designs," *Art in Action*, Lesson 33, Grade 6, pp. 74-75.

Brommer, Gerald F. and George F. Horn. "Wood Constructions," *Art in Your World*. 2nd. Edition (Worcester: Davis Publications, Inc., 1985) pp. 208-209.

"The Tree in the Wood," Music (Third Grade), Silver Burdett, p. 10.

[1]Marion Bergman, *The Russian-American Song and Dance Book*. (New York: A. S. Barnes & Co., 1947) pp. 25-30., [2]Bergman, p. 43., [3]Bergman, pp. 43-45., [4]Bergman, p. 51., [5]Thomas Froncek, Editor. *Arts of Russia*, (New York: American Heritage Publishing Company, 1970) p. 116., [6]"Things Cultural," *Soviet Life*, 352 (January 1986) p. 62., [7]Chloe Obolensky, *The Russian Empire*. (New York: Random House, Inc., 1979) p. 176., [8]"Archeology", *Soviet Life*, 389 (February 1989) pp. 42-44., [9]Ernest May, *A Proud Nation* (Evanston: McDougal, Littell & Company, 1983), p. 330., [10]Vaxtang Bendze and others, *The Treasures of Georgia* (London: Century Publishing, 1983) p. 227.

Fiber

USSR

Among the items listed as Treasures of the People of the USSR in the special visiting Folk Art Exhibit are numerous items made from cotton, silk, linen, goat hair, wool, and metalic fibers. Some of these are trimmed with fur from squirrel, ermine and fox. Russia's desire to control the fur resources of northwest America was one of the reasons for the Monroe Doctrine. Some are trimmed with coral and pearl.

Students will be able to see shawls, men's shirts, women's blouses, jackets, aprons, headresses, table linens, floor coverings, bed coverings, wall hangings, and other items which have functions in the Russian home.

Georgia

During the medieval period the artistic products of the Georgian looms were used in the clothing of the aristocracy and the vestments of the priests, and also to decorate church interiors and ritual objects. These textiles were used to cover the reverse side of altar crosses and icons. Sometimes the Georgian alphabet was used as a decorative motif. The linear dynamism

is a characteristic that ties these textiles in with other branches of the arts during the same time period in Georgia.

Clay

Among the items listed as Treasures of the People of the USSR in the special visiting Folk Art Exhibit are numerous items made from clay. These include functional items like pots, piggy banks, jugs, tiles, kettles and candlesticks. Toys of clay are also included such as dolls.

Ceramics (ancient black vessels)

The ancient Georgian artisans were famous for their black ceramics, but their secret did not survive to modern times. Pots or shallow jugs with handles attached with shiny black surfaces were discovered at the earliest Georgian settlements (before the 2nd Millennium B.C.). The surfaces were also decorated with complicated geometric patterns. Older vessels were decorated with bands, volutes and circles.[1]

One of the contemporary Georgian artists, Revaz Yashvili, has devoted five years of study to find out how to darken clay with smoke before it is finished in the style of the ancient artists. Yashvili makes carafes shaped like deer, bulls and chamois; wine cups; ladles and decorative dishes. The Georgian Academy of Arts founded a ceramics factory and Yashvili has served as its director.[2]

Ancient Georgian Ceramics

The minor arts flourished in East Georgia in the 2nd Millennium B.C.. A huge quantity of earthenware vessels with intricate decoration were found at Trialeti. Vessels glazed with various colors appeared and groups of statuettes consisting of ten highly stylized figures, made in honor of the fertility goddess were discovered.[3] A ram's head in clay from a heathen altar at Khovlegora dates from the 12th-10th century B.C..

Ceramic vessels with linear decorations of the late bronze age were found at Natsargora. A wine jar with hunting and battle scenes with patterns in red slip was found at Samadlo. This 4th-3rd century B.C. jar is 180 centimeters high.[4]

Metal

Among the items listed as Treasures of the People of the USSR in the special visiting Folk Art Exhibit are numerous items made from metal. These include locks, locks with keys, badges, small chests, vessels, washstands, tea kettles, wine bowls, and bells.

Bells

Copper Harness Bells were made for the Troikas that carried the mail. Drivers who had long journeys across the desolate expanses of the country were supposed cheered up by the sounds of them. This is one of the reasons that famous poets and anonymous composers of folk songs have written about them.[5]

Locks

Russian metalsmiths made locks in many different sizes. The very small ones might be made in the shapes of animals or birds. Large locks might be used to hang on gates.[6]

Metal Work in Ancient Georgia

As early as the 2nd Millennium B.C. diverse techniques such as smelting, forging, soldering, embossing and stamping were employed. In the ancient Trialeti tumuli a gold goblet, a silver goblet and a small bucket with reliefs of ritual scenes were discovered.[7]

[1]Rusudan Mepisashvili and Vakhtang Tsintsadze. The Arts of Ancient Georgia. (London: Thames and Hudson, 1977) p. 14., [2]Marina Khachaturova, "Georgia: Forms and Colors", Soviet Life, 11 (November 1965) p. 33. , [3]Mepisashvili, p. 15., [4]Mepisashvili, p. 33., [5]"Alexandrov, A Town of Smiths," Soviet Life. 355 (April 1986) p. 55., [6]Ibid., [7]Mepisashvili, p. 15.

Bone Carving

(Multicultural Connections: American Indian, USSR, Japan, China, Philippines, Pacific Islander)

USSR

The finest bone carvers come from Tobolsk. Some of the ethnic minorities in the Soviet north who practice bone carving are the Chukchi and the Evenks. Their work includes miniature sculptures and intricately carved walrus tusks.[1]

Coronation Throne

One of the greatest treasures in the Kremlin is the ivory throne that belonged to Ivan the Terrible. According to legend Ivan III's wife, Sofia Paleologus, brought the ornate throne to the Kremlin from Constantinople. It has a wooden frame covered with carved ivory panels. The scenes came from mythology, heraldry, history, and everyday life. Since 1645, all the rulers of Russia have used this throne at their coronations. The first to use it was Alexei.[2]

Fantasy

In the fairy Tale called *The Firebird*, Baba-Yaga's house is made of bones. Here is Vasilisa's first impression of Baba-Yaga's hut. "The fence round the hut was made of human bones and crowned with human skulls. The gate was no gate but the bones of men's legs, the bolts were no bolts but the bones of men's arms, and the lock was no lock but a set of sharp teeth. When it became dark, The eyes of the skulls crowning the fence began to glow, and it became as light as if it were day."[3]

Georgia (Transcaucasia)

The number of ivory carvings in Soviet Georgia is limited. Four works are known,and of these three are Byzantine from the 10th or 11th century. The only work regarded as an authentic Soviet work is the triptych from the sacristy of the Cathedral of Nikorcminda in the province of Raca.

Unlike other ivory artisans in Byzantium, the Nikorcminda master gives his figures a strong emotional quality, expressing a profound state of internal suffering. It is this powerful expression of emotion that seems to be a special gift of the Georgian people, a national image, if you will, that extends across all the arts. Even the ornamental design and technique is original in the history of ivory carving.[4]

American Indian

Southern California Indians have been known to use bone for several things. Whistles of hollow bird bones were not common but used by the Diegueño and Mojave Indians.[5] The Diegueño used bone awls in basketry making to make the holes for sewing the coils together.[6]

China

The San Diego Museum of Art has a handsome burgundy colored cup carved from a rhinoceros horn. This Chinese art work comes from the Late Ming dynasty. Delicate leaves and what appears to be berries are situated in high relief.

Philippines

The Filipinos have been known to make several items from bones of animals. They have made artistic ornaments of bone and horn.[7] The natives have also carved bolo handles and other articles out of buffalo horn and they have mounted them tastefully in silver.[8]

Japan

The artist who made the mid 19th century piece of *Snail and Loquats* from a stag antler is Kokusai. The small carved art work is in the San Diego Museum of Art.

Pacific Islanders

Perforated cylindrical amulets made of ivory or bone called reel ornaments have been found in the Marquesas group of islands. They have also been found in Hawaii, Tonga, Fiji, Rotuma, and in the Cook Islands.[9]

Ethical Literacy

The destruction of animals for their bones is no longer an acceptable practice. Study the impact poaching for ivory has had on animal life. Identify procedures that might be taken by arts groups to prevent the continuation of poaching. For example, find out when art auction houses stopped accepting art works of ivory to put up for bid. Learn if ivory products may be imported into the United States.

[1]"Things Cultural", *Soviet Life*, 352 (January 1986) p. 62., [2]Thomas Froncek, ed., *Arts of Russia* (New York: American Heritage Publishing Co., Inc., 1970) p. 161. [3]"The Firebird" (Moscow: Progress Publishers, n.d.) translation. n.p., [4]Vaxtang Beridze and others. *The Treasures of Georgia* (London: Century Publishing, 1983) p. 227., [5]*Mini-Anthropology Course* (San Diego: Museum of Man, n.d.) p. 11, [6]*Mini-Anthropology Course*, p. 12., [7]Eufronio Alip, *Political and Cultural History of the Philippines*. Vol. I. (Manila: Alip & Sons, Inc., 1967) p. 43., [8]Frederio Sawyer, *The Inhabitants of the Philippines*. (London: Sampson Low, Marston and Company, 1900), p. 160., [9]Thor Heyerdahl, *American Indians in the Pacific*. (London: George Allen & Unwin Ltd.,1952) p. 691.

❑ "Ivory" Carving With Soap

One special way for students to learn about carving experienced by folk artists is to do it in a soft medium like soap.[1] The following suggestions come from a pamphlet published by the National Soap Sculpture Committee that was active many years ago.

CONCEPT: Sculptors can make three-dimensional art forms using a subtractive process.

OBJECTIVE: The student will be able to prepare, carve, and polish a sculpture made of soap.

MATERIALS:

- examples of small carvings
- one cake of bath-size Ivory soap per student
- extra soap for accidents
- a paring or penknife with a medium size, thin pointed blade
- one or two orangewood or pointed sticks
- a tray or work surface cover to catch the shavings

ACTIVITIES:

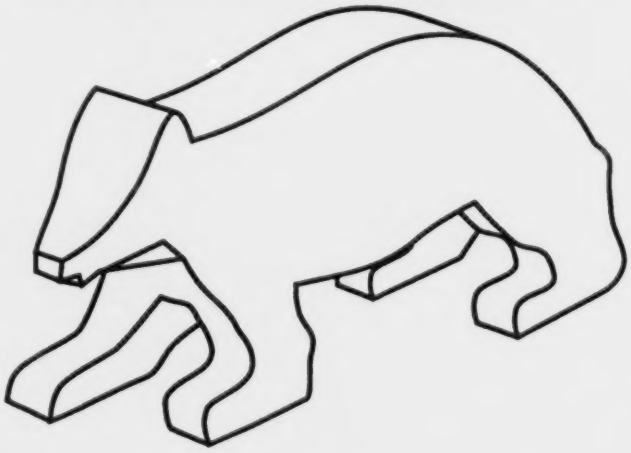
1. Prepare the soap. Soap is in best condition when unwrapped and allowed to dry at least 24 hours before work begins. Create a smooth surface to sketch the planned form by scraping off the lettering and raised edges.

2. Choose a simple design. Suggest a "solid mass" subject without delicate undercuts or projections. Delicate portions are difficult to execute and easily broken off. Carve directly in the soap or roughly outline the subject on all sides. The beginner may first sketch an idea on paper and then transfer it to the soap.

3. Block out the design. A few cuts in the soap will rough out the sketch or idea. Then, cut clear through from top to bottom so excess is removed all the way round. It is good to lay the soap on a hard, flat surface for this, or it may be more comfortable to hold the piece in the hand, continuing to define the outline, and using the knife very much as if peeling a potato.

4. Begin the carving. Once the preliminary work is completed, the real carving can begin. All the more important lines and the high points (those nearest the soap's surface) may be outlined. It is best to carve from the highest to the next highest and so on until all the planes and forms—from the highest to the lowest—have been cut away. When all these have been shaped, details may be considered, but do not start this step until careful inspection insures that the planes and forms follow the original plan. Turn the model often so that various parts are completed gradually, and the form is interesting from all sides. Never complete a single part, such as a head, before working on all the others. Continually consider the whole form.

5. Mending or joining sections can be done to correct errors or to make larger sculptures. Scrape down the sides of two bars until all surfaces are smooth and level. (Test by holding at eye



level.) Place in a shallow pan of water over slow heat for a few minutes, then insert sharpened pieces of toothpick to reinforce the joint, being sure they are placed so carving is not hampered later. Press the cakes together, allow them to dry and harden for several hours, under a weight. Repeat the operation and let each joint harden for each cake added.

6. Finish the carving by polishing. Before polishing, allow the carving to dry for a day or two. Polish by rubbing all over with a tissue napkin, then gently with finger tips and palm, producing a soft finish and bringing out highlights. Handle very gently to avoid breakage. Never paint or coat the model as the natural ivory color is the only appropriate finish.

EVALUATION: The student will have a small carving, interesting from all sides, which has been carved using the subtractive process with less than two technical errors (breaks).

[1] The most suitable soap for carving is the Ivory brand.

❑ Fingerpainted Folk Costume Collages

The national costumes of the USSR may be divided into two distinct groups: the traditional clothes worn in the south of Russia and those worn in the north. While the color combinations, lines, and silhouettes of the two groups are different, most are richly embroidered with colorful woolen or metallic threads. Some are even decorated with rick rack and piping.[1]

Shirts embroidered with gold and silver and embroidered tablecloths are mentioned in the fairy tale *The Frog Tsarevna*. In *Vasilissa the Beautiful* pride in the quality of the folk arts is given when the embroidered shirts are described as having silken threads studded with pearls. The kaftans in *The Snow Maiden* are made of precious brocade embroidered with jewels and gold.

Folk Art Museums usually have examples of beautiful costumes on display and many professional and amateur folk dance and song groups continue to cherish and preserve the traditional costumes.[2] Participating in this activity will give students an idea of this special heritage of the USSR that even finds place in the country's folk and fairy tales.

CONCEPT: Folk costume designs have symmetrically-applied decoration.

OBJECTIVES: The student will be able to apply fingerpaint to a surface and draw on it with sufficient pressure to permit areas of the paper surface to show through.

The student will be able to position yarn and other trims on either side of the working surface to imitate the symmetrical designs found in folk costumes.

MATERIALS:

- pictures or examples of folk costumes
- fingerpaint (white to represent the cotton blouses, shirts or towels that were embroidered)
- scissors
- lengths of colored wool and metallic yarns or threads
- pieces of rick rack and piping
- "pearls" or other "jewels"
- the student's silhouette on craft paper
- illustrations or examples of folk costumes

Folk Dancers. 13th year student. Opaque tempera painting on a black India ink background. The background was prepared with black ink and then the intricate patternistic picture was painted on top. Moscow School #13.

ACTIVITIES:

1. Have the students converse about folk costumes or illustrations of them.

2. Trace the upper body of the student on *dark* craft paper. (The dark paper is needed for this fingerpainting activity because the paint is white.)

3. Outline the torso shape of the student on the craft paper with a heavy or wide dark marker.

4. Have lengths of yarn and sewing trims ready when the students are ready to fingerpaint.

5. Application of the fingerpaint can be done by the students with long vertical strokes within the drawn outlines to suggest gathers. Demonstrate this procedure.

6. While the fingerpaint is still wet have the students apply the trims symmetrically to the painted surface.

7. Once the completed paintings have dried, cut them out and adhere them to a piece of contrasting colored paper. These shapes might even be trimmed close to the shirt/blouse shapes and hung on a "clothesline" display in the classroom or other special setting.

EVALUATION: The student will be able to use fingerpaint to show fabric direction and successfully add items to the wet paint to demonstrate symmetrical design.

[1] "The Russian National Costume," *Soviet Life*, 101 (February 1965), pp. 13, 14., [2] "National Costumes of Siberia," *Soviet Life*, 105, (June 1965), n.p.

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Painting and Drawing

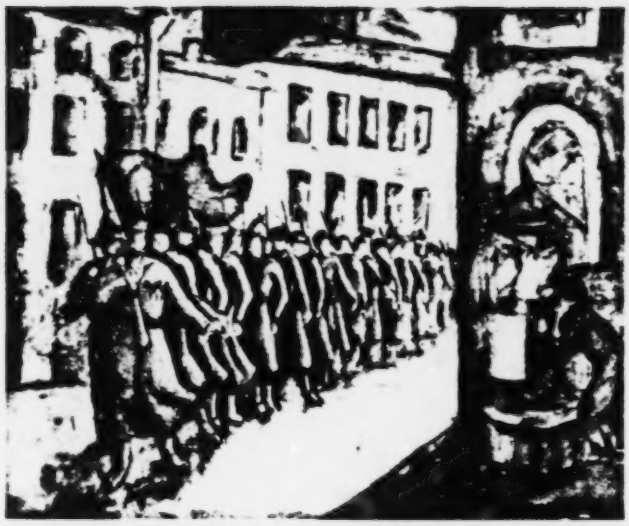
❑ Painting in the Style of Soviet Realism

In the paintings pictured here, students from the Soviet Union have painted in the style of Soviet Realism. There are several ways one can identify this style.

One way is through the subject matter and another is through the theme. For example, the subject matter of Soviet Realism might deal with industrial landscapes, the workers and their work, or genre scenes. The themes might be: 1) the struggle for Soviet Power; 2) street fighting or other revolutionary events; 3) impossibility of suppressing a people fighting for a just cause; or 4) an anthem of courage.[1]

Additionally, to paint in the style of Soviet Realism, the student must consider technique, composition, colors, and point of view.

1. Reflecting on life the way it is seen.
2. Paint metaphorically.
3. Unity, harmony, and the integrity of all living things can be shown in composition and subject matter.
4. Illustrate beauty, love, and the protection of nature.



The Red Flag. ***4th year student art of the Soviet Union. Transparent watercolor on smooth heavy-weight paper. Pencil sketching appears under the washes. 16"x19 1/2".***

5. Show life as it is without embellishment.
6. Paint the character of an individual who embodies the lofty aspirations of the people.
7. Use precision in painting technique.
8. Laconicism or economic use of colors: just three or four main colors.

Two Armed Men. ***Transparent watercolor on heavy paper. Pencil sketching used as guidelines. Moscow school #13. 11"x16 1/2".***

The March. ***Tempera paint and India ink on newsprint-like surface. Medium weight paper. Moscow school #13. 15"x16 1/2".***

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9. Capture a sense of the times.

10. Pay attention to the poses and clothes of the subjects.

11. Select mellow colors and gentle shading.

CONCEPT: Painting in the style of Soviet Realism requires the use of appropriate subject matter, theme, technique, composition, colors, and point of view.

OBJECTIVES: The student will be able to interpret the subject matter or life experience in his/her own world in the style of Soviet Realism.

MATERIALS:

- examples of Soviet Realism
- paint
- brushes
- cleaner
- painting surface

ACTIVITIES:

1. Present examples of Soviet Realism to the students and have them interact and converse about the subject matter, theme, technique, composition, colors, and point of view in Soviet Realism.

2. During the assignment, the students will reflect upon a role people in their lives play that meets the criteria of being in the Soviet Realism style, and make preparatory sketches accordingly.

3. Next, they will show their sketches to their peers (small groups) for discussion and criticism.

4. Following peer approval—the teacher may sit in on the groups—the students begin the painting project.

5. Shortly before finishing the painting, students meet in small groups again and evaluate their progress and their paintings.

EVALUATION: The student will be able to interact, converse, and follow through with creative expression to interpret subject matter or life experience in the style of Soviet Realism.

[1] Marina Khachaturova. "Art of the Soviet Realist School," *Soviet Life*, 354, (March 1986), p. 55.

❑ The Still Life

One of the special things about a still life is the fact that it is the artist's own compositional subject. The artist made not only the decision what to paint, but how it is to be arranged. In the photograph of the still life by a student in the U.S.S.R., we can see that vegetables (tomatos and cucumbers) and dairy products (cheese and eggs) have been arranged with drapery and a piece of folk art (the decorated cutting board). When arranging their own still lifes, students have an opportunity to express themselves with the formal elements of design.

There are several different types of still lifes: 1) Fancy or dessert pieces; 2) Breakfast pieces; 3) Vanitas; 4) Game pieces; 5) Flowers; 6) Trompe de l'oeil; 7) natural still lifes and 8) rack pictures.

The San Diego Museum of Art has many fine examples of still lifes which might be looked at for this activity.

CONCEPT: Objects artists arrange for artistic expression may be categorized.

OBJECTIVES: The student will be able to select, arrange objects to match an existing still life and/or prepare and paint a still-life from his/her own design.

MATERIALS:

- silk flowers, plastic fruit, ribbon, utensils, drapery and other items for an arrangement
- reproductions of still lifes in the San Diego Museum of Art
- art materials for painting

ACTIVITY:

1. Distribute reproductions of still lifes to the students. Have them sort the prints into as many of the eight categories as possible.

2. In small groups, the students select a still life topic and demonstrate their understanding of that topic by selecting the appropriate still-life materials from a classroom collection. Students might try to copy the arrangement of Fray Juan Sanchez Cotan's *Quince, Cabbage, Melon and Cucumber* in the San Diego Museum of Art.

3. Once the arrangement is complete, the students may photograph them and draw and paint the still lifes from these photographs.

4. Plan a field trip to the San Diego Museum to see still lifes by artists: Georges Braque, Rachel Ruysch, Henri Fantin-Latour, Henri Matisse and Anne Vallayer-Coster.

EVALUATION: The student will be able to demonstrate the ability to recognize many of the eight kinds of still lifes described here and reproduce one of the still life topics by arranging selected objects accordingly.

Vegetable and Dairy Product Still Life. ***Student art of the Soviet Union. Transparent watercolor on heavy weight paper (no watermark). Pencil sketching. No frisket or white gouache used for whites. 14"x17".***

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❑ Marc Chagall

In the work of Russian born artist Marc Chagall, the viewer is presented with startling images that transcend physical facts. Figures in his colorful paintings overcome the laws of gravity and aerodynamics. The emotions expressed in his paintings seem to be so intense that people may be liberated from their terrestrial bounds.[1]

CONCEPT: Examining the works of a great Russian-born painter leads us to an understanding of the culture in which he lived and facilitates our becoming more aware of our own rich multi-ethnic background.

OBJECTIVES: The student will be able to:

1. Identify motifs from Marc Chagall's ethnic and religious heritage.

2. Identify motifs in his/her own background and incorporate them in an oral presentation.

3. Develop respect for and appreciation of each individual's heritage.

MATERIALS:

- art prints of Marc Chagall's paintings, such as *I and the Village*, *The Violinist*, *Rain*, *The War*, available in multiple copies in the Audio-Visual collection of the SDCS IMC (#759.7).
- books, slides, videos, films, post cards and other reproductions on Chagall.

ACTIVITIES:

1. Show one or more of the art reproductions on Marc Chagall. Have the students engage in the subject matter of Chagall's work first.

2. Discuss ethnicity and draw from the students how it is evident in his art. What examples can they describe from their own ethnic groups? How does the ethnicity influence the subject matter, the style of presentation? The colors? What do they know about Marc Chagall from studying the reproduction?

3. Have students (individually or in small groups) use secondary sources, catalogs, museum bulletins, encyclopedias or books on Chagall to gather information on his early life, focusing on topics such as (a) his growing up in a town in Czarist Russia, (b) evidences of anti-Semitism in Czarist Russia, (c) the new Soviet Union after the Revolution, and (d) his emigration to Europe in 1922. This well help students better prepare for an oral class presentation on one of his art works.

4. Students turn to the art prints again and discuss the following in small groups:

(a) What elements of his experience does Chagall include in the painting(s)?

(b) Analyze *how* he incorporates these elements. (e.g., Are the motifs realistic, or are they abstractions? How does his style create a mood?

(c) How does his use of the formal elements and principles of art (e.g., color, line, balance, variety, emphasis, etc.) contribute to each painting's impact?

5. Have each student answer the question in a presentation what elements of your own home, what elements of your neighborhood environment and/or your ethnic, religious, or cultural heritage would you incorporate in a work of art if you were to change the painting by Marc Chagall you are presenting.

6. Students may then share/discuss their artworks. Displaying and discussing the work should increase students' understanding and appreciation of various cultural backgrounds within the classroom.

EVALUATION: The student will be able to present a work of art by Marc Chagall identifying the Russian artist's own personal symbols or motifs as well as the symbols or motifs that are important in the student's own life.

[1] Edmund B. Feldman, *Varieties of Visual Experience* (New York: Harry N. Abrams, Inc., 1967) p. 190

VYGOTSKY AND THE IMPORTANCE OF DRAWING

L. S. Vygotsky, a great Russian psychologist who wrote *Mind in Society*, identifies one reason drawing should be encouraged. "The written language of children develops in this fashion, [by] shifting from drawings of things to drawing of words." He claims that the entire secret of "teaching written language is to prepare and organize the natural transition between the making of auxiliary gestures with the written and spoken symbol and the employing of "drawings that depict the appropriate objects."[1]

If writing is to be taught as a complex cultural activity to children, it should be taught naturally through drawing and play.[2]

If gestures (writing in the air as gestural depiction) and depiction by drawing cause children to understand symbolic notation, contributing to the development of written language (a system of second-order symbolism), it is important that children be given an opportunity for symbolic representation in play at an early stage.[3] Some drawings of children can be regarded as a particular kind of child speech.[4]

As teachers we need to be facilitators in the process of visual-to-verbal translation. Let the child interpret his/her own drawing. Do not put words into the child's mouth by letting the child see what you see or think.[5]

Since children name their drawings or "configurations in clay" or paint *after* they are made,[6] we as teachers should pay more attention to their creation of representational concepts, and their naming of their creations.

Teachers should "be aware that the greater the grasp children have on what they can do and make with materials, the broader the base from which to take first steps into symbol making."[7] Teachers need to help children notice and learn from the range of responses embedded in their work. Teachers should not suggest subject matter in their lesson dialogues but allow it to emerge from the work of children.

Therefore, let's celebrate this Arts Festival with the studies of a Russian psychologist and create lessons for children that have "enough structure in them to foster exploration, to make

Animal fantasy. *13th year student. India ink drawing. Dip-pen technique with pencil sketching underneath on medium-weight paper. Moscow School #13. 8 1/2"x12".*

possible first steps in symbolizing, while at the same time helping them to keep their learning in focus."[8]

ACTIVITY:

Write a descriptive paragraph about a character to be used in a story. Draw a picture of the character and then rewrite the description based on the picture you have drawn.[9]

[1]L.S. Vygotsky *Mind in Society* (translation) (Cambridge: Harvard University Press, 1978), pp. 115-116., [2]Vygotsky, p. 118., [3]Vygotsky, p. 111., [4]Vygotsky, p. 112., [5]Janet Olson "Drawing to Write," *School Arts*, (September 1987), p. 27., [6]Judith Burton, "The First Visual Symbols," *School Arts*, (October 1980), p. 60., [7]Burton, p. 64., [8]Ibid., [9]Olson, p. 25.

☐ Crayon Engraving

Because the crayon engraving technique emphasizes texture through a graphic, linear approach, pictorial themes and compositions that have a lot of line, pattern and detail should be selected for subject matter. The technique is exacting and time-consuming so a small format is encouraged.

CONCEPT: Subject matter can suggest pictorial themes and compositions that have a lot of line, pattern and detail.

OBJECTIVE: The student will be able to select subject matter suitable to a graphic, linear approach, and express ideas using tools that have different widths.

MATERIALS:

- Examples of scratchboard, crayon engraving, or contemporary woodcuts that have a linear style. Byzantine and Romanesque art forms such as icons and relief sculptures have linear qualities (actual art works, slides, or reproductions)
- a small piece (about 7" x 10") of sturdy white drawing paper or tag board
- soft bristle paint brush
- black crayon
- two or more tools to engrave with
- newspaper

ACTIVITY:

1. Motivate students with examples of what you expect them to accomplish. Define terms by showing works of art by great artists in different cultures who use a linear style. For example, show the *rayado* style of lacquerware from Mexico. Discuss the objectives and concepts and what the students are expected to accomplish.
2. Next, the students apply crayon heavily to the drawing paper while a pad of newspaper cushions the paper
3. Now the students may sketch the first stages of their design with a tool on the prepared paper.
4. Next the students elaborate on their designs with different width tools. Line variety in length, width, direction and position will enhance the final product. As the students work, they should brush away crayon particles with a soft brush.
5. Display the finished art products. Discuss the qualities that make them successful.

EVALUATION: The student has selected suitable subject matter for a pictorial theme and has been able to creatively express ideas with a linear technique with thought and care to the process and the historical traditions found in art works using a graphic or linear style.

Open Draw Bridge. *12th year student. Black crayon resist on heavy paper scratched with at least two different points. Moscow School #13. 7"x9 1/2".*

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Metal Work

ENAMELED ICONS

The word for icon comes from the Greek word for image. It is usually an aid to worship. It can appear as a single portable panel used for devotions in the home or as part of a complex altar screen. As the latter, it is one of the most important aspects of the Russian Orthodox service.[1]

The master jeweler Peter Carl Fabergé was commissioned by the nobility to make an enameled icon triptych in the form of the royal doors of an iconostasis. It was given as a gift to Nicholas II and Alexandra Fedorovna on November 3, 1895 to celebrate the birth of their daughter, the Grand Duchess Olga. The patron saints of the Czar and Czaritsa as well as the patron saint of the baby Olga are included.[2]

The national characteristics of Georgian cloisonné are marked by an extraordinary freedom and breadth of style. Part of this comes from placing the human figures on gold background, protecting them from an excess of ornament.[3] Two of the beautiful enameled icons to come to San Diego during the San Diego Arts Festival are discussed here: *Presentation at the Temple* and *St. George and the Dragon*. The earlier enamel will be discussed first because the character of the line, the splendor of the colors, the daring juxtapositions set the stage for other beautiful work to follow.

Presentation at the Temple

Georgian enameled art of the 12th century is representative of the decorative principle involving the use of subtle, dynamic and pictorial ornament. Because the art is presented in such a flat manner, spatial depth and figured volume has been introduced for variety.

The Presentation at the Temple is a 12th century cloisonné enamel with gems on gold (12 x 10 cm). It is part of the *Twelve Feasts of the Church*. The magnificent coloring, the lyrical grace of the figures, the expressiveness of the huge, softly glowing eyes, and the dynamic rhythm of the alignment of the cloisons makes this one of the outstanding examples of medieval art.[4]

Four adults are balanced somewhat symmetrically in the composition with the child held near the center. The balance of colors is remarkably pleasing in terms of hue, value and intensity. The artist has also used considerable variety in the shapes of the distant towers and the edges of the dark robes. The edifice behind the five figures is an important spatial element in the picture plane since both the ground and sky are left plain as a sheet of gold.

St. George and the Dragon

The gold plaque with cloisonné enamel inserts of St. George on horseback must have been made in the 15th or 16th century. Enameled works like this one often bear inscriptions in Greek as well as in Georgian.[5]

This plaque is 17 x 13 centimeters.

Attribution/Provenance

The appearance of the Georgian script on the plaque helps us to identify the plaque as Georgian.

The monastery of Gelati dates from the first quarter of the 12th century. Within the complex is a 13th century church of St. George.[6]

Style

A plain gold background with no naturalism, and form which is linear in concept, suggests that the style is modeled on Byzantine examples.

The artist uses the cape of St. George to give the formal look of a symmetrical composition to the piece. He does this by arranging the cape to look like the shape of the horse's head and putting it at the same level.

Iconography

The woman standing to the right in the panel is wearing Byzantine royal attire. One can compare the style of the costume the woman wears with the costume in the Betania or Vardizia fresco paintings of Tamar, a 13th century Georgian ruler.[7] A hand blessing can be seen in the upper right hand corner.

As early as the 10th century, portrayals of St. George on horseback occurred in large numbers in Georgia. In other countries, portrayals of him are virtually unknown.[8] For this reason, Georgia is considered to be the place of origin for the theme.[9]

St. George is portrayed traditionally by Georgian artisans as riding on horseback, running his lance through the dragon, the personification of evil. This was identified in the minds of the people with the emperor of Byzantium. The oppressions of the period were compared with the persecution of the Christians by the eastern Roman emperor Diocletian. In some examples the latter takes the place of the reigning Byzantine emperor.[10]

In this scene the dragon has been tamed and is being led on a leash that the woman holds in her left hand. St. George holds the pointed part of the lance upwards not downwards as if to attack the dragon.

The moment pictured here is described in the Golden Legend:

"George, mounting his horse and arming himself with the sign of the cross, set bravely upon the dragon as he came toward him;...and dealt the monster a hurt that threw him to the ground. And the saint said to the damsel: 'Fear naught, my child, and throw thy girdle about the dragon's neck!' Thus she did, and the dragon, setting himself erect, followed her like a little dog on a leash."[11]

ACTIVITIES:

1. Study the Georgian script on the gold plaque. Translate the Georgian script on the icon into Russian.

2. Find other examples of artworks that show St. George on horseback. Compare, for example, *St. George and the Dragon* by Donatello or Raphael with the gold plaque.

[1]*Gallery Guide: Timken Art Gallery Guide*. (San Diego: The Putnam Foundation, 1987), n.p., [2]Thomas Froncak, ed., *Arts of Russia* (New York: American Heritage Publishing Co., Inc., 1970), pp. 104, 105., [3]Vazrang Beridze and others. *The Treasures of Georgia*, (London: Century Publishing, 1983) p. a, [4]Beridze , p. 210, 221., [5]Russudan Mepisashvili and Vakhtang Tsintsadze, *The Arts of Ancient Georgia* (London: Thames and Hudson, 1977), p. 229., [6]Mepisashvili, p. 182., [7]Mepisashvili, p. 200., [8]Mepisashvili, p. 227., [9]Mepisashvili, p. 182., [10]Ibid., [11]Granger Ryan and Helmut Ripperger, translators. *The Golden Legend of Jacobus de Voragine* (New York: Arno Press, 1969), p. 234.

St. George and the Dragon, *cloisonné enamel on gold. 15th or 16th century, Georgia (Transcaucasia).*

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❑ Comparing Soviet Icons

In the following comparison, a painted icon of the 17th century Moscow school (Timken Art Gallery, San Diego) is compared with a 16th century embossed silver-gilt icon (Art Museum of Georgia, Tbilisi). Both icons have the same subject matter, a woman 1/2 length, holding a child in the nook of her left arm, her right hand gesturing toward the child. The child in each icon holds the small scroll of his teaching in his left hand. But the right hands of the two children differ. In the San Diego icon the child extends his right hand which holds a small sheaf of wheat, a traditional symbol of the bread of the Eucharist. In the Tbilisi icon the child raises two fingers in blessing.

While the two icons have the same subject matter, they are quite different in technique, and feeling.

San Diego Icon	Tbilisi Icon
Our Lady of Jerusalem Moscow School, 17th century tempera on wood panel	***Icon of the Virgin and Child*** Embossed silver-gilt icon 16th-century from Akhali-Shoumata
Technique Tempera painting on wood panel with gold leaf background Flat, smooth surface	Painted wood covered with ornamented silver-gilt Embossed and chased metal is set with rubies, turquoise, and pearls Flat faces, 3-D relief clothing and hands
Subject matter Woman and child	Woman and child
Content Woman and child gaze toward each other Light faces and hands Naturalistic colors throughout	Woman and child gaze at the viewer Darkened faces Naturalistic colors on faces only, hands of metal same as clothing
Iconography The three gold stars on her *maphorion* contrast with her dark clothing Halos are decorated with punch marks	The three gold stars are incised on the metal work Halos are set with pearls, rubies and turquoise (some lost)
Style Schematic, abstract facial features Abstract angular drapery	Naturalistic facial features with shading Glyptic treatment of drapery folds, patterns with reverse shading Woman's arms and child's knees have 3-D relief work that catches light and casts real shadows
Mood Flat surface makes it look quiet Matte surface makes the work subdued, quiet Figures sharing each other	Excessive ornament gives the icon a busy look Highly polished gilt-silver catches light and is dramatic Figures gazing directly at the viewer adds to the drama and confrontation

CONCEPT: Art works having the same subject matter may give the viewer different feelings or moods.

OBJECTIVE: The student will be able to look at two art works with the same subject matter and perceive differences in feeling in the two works as a result of studying their content and technique.

MATERIALS:

- reproductions of two works of art with the same subject matter (three or more different sets)
- a format for listing the characteristics of the two art works
- example of a completed format (see analysis of two icons above)

ACTIVITIES:

1. First describe for the students how two art works of the same subject might be compared. Take the class, step-by-step through the analysis using perhaps only two or three points of the format.

2. Give the students two different art reproductions to analyze and some other aspects of the format. Spot-check the results.

3. Finally, give the students an opportunity to analyze two works using the whole format.

EVALUATION: The analysis of two art works with similar subject matter will be correctly indicated in some type of format and represent a student's understanding of the way content and technique affect meaning in visual art.

"POPULAR ICONS" IN LATIN CULTURES

"Popular Icons" is a term given to icons that represent popular religious traditions. One of the best known icons in Latin cultures is the one of Our Lady of Guadalupe which is a painting on tin. This painting is of a dark, olive-skinned woman wearing a green cape with extended arms. Many Mexican-American homes have small icons of this virgin for the purpose of veneration.

These popular icons may be termed religious because the original image of Our Lady first appeared to Juan Diego on his garment. Today this garment is located in the Basilica de Guadalupe in Mexico City.

La Virgin de Guadalupe

La Virgin de Guadalupe is extremely important in the religious life of most Catholic Mexican-Americans. She is a symbol of the impossible becoming possible; of the miracle of faith. She is also uniquely Mexican in appearance, symbolizing the mesh of Christianity and the Indian religions, which makes her even more special.

Juan Diego, an Aztec Indian, lived outside Mexico City. One day in December, 1531, an incredible thing occurred. The Virgin Mary appeared right before his eyes dressed in a garment with meaningful Indian symbols. She told him that a church should be constructed on that site in her honor. Juan Diego quickly went to see Bishop Zumarraga to tell him of the vision and that a church must be built on the site where the Virgin Mary appeared. The Bishop did not believe him. Juan Diego then returned to the place where the Virgin had appeared and related the Bishop's disbelief. She insisted so he returned to the Bishop finding it increasingly more difficult to get in to see him. The Bishop told him that he wanted proof. This sent Juan Diego back in search of the Virgin. When he found her, he filled his garment with beautiful fresh roses which the Virgin Mary had made appear. This was indeed a miracle because this occurred in the month of December and in the midst of rocks where roses did not grow. When Juan Diego returned to see the Bishop he was not allowed in by the church servants. However, he cleverly sneaked in and allowed the flowers to fall right before the Bishop's eyes. To everyone's surprise, the image of the Virgin Mary appeared on the cloth of his garment. Then the Bishop believed Juan Diego's story and

Our Lady of Guadalupe. *Popular Icon. Tijuana, Mexico.*

a chapel was built nearby which is now a Basilica in her honor. To this day many visitors from around the world go to the site where the miracle occurred to see the Virgin Mary's image and worship.

On December 12, many Mexican Americans celebrate this very special holiday. In the United States there are many chapels and churches named for the Virgin de Guadalupe. Children, both boys and girls, are named Guadalupe in her honor.

Because the purpose of an icon is to preserve the aspects of venerated images, religious reasons control and condition the artist. Production of icons is subject to a certain amount of control on the part of the church and usually has an established market.

❑ Embossing Polaroid Frames Icon-Style

Looking at the beautiful Icons of Georgia (Transcaucasia), one cannot help but imagine what it would be like to have a picture of someone special in a similar format. This art activity can be modified to use any type of color photo or heavy metal foil. Wouldn't this be a great gift for special days on which parents are remembered?

CONCEPT: Naturalism in color photography becomes more dramatic when used in contrast with a metallic background.

OBJECTIVES: The student will be able to make an embossed metal frame that reveals only the face in a color photo, successfully finishing the edges of the oval section for the face and the rectangular edges for the exterior of the frame.

MATERIALS:

- reproductions of Icons from Soviet Georgia
- color photo of a face at least 2" high, facing forward
- heavy aluminum foil, or copper (one piece per student)

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- heavy cardboard scraps 2 per student (size of desired frame)
- scissors
- sequins, "pearls" and/or "jewels"
- glue
- sticks or other materials to tool the foil
- cotton

ACTIVITY:

1. Show the students examples of embossed Icons. Ask for descriptions of the many different ways the metal surface is tooled or embossed.

2. Take photos of each student. Use a one day or one hour photo developing service if a Polaroid camera isn't handy. Use a service that gives two-photos-for-the-price-of-one in case a photo is damaged during the framing process. In the upper grades, let students set up their own photo studio and take the photos themselves.

3. Distribute the foil with a caution about wrinkling it.

4. Distribute the cardboard, two pieces per student. Have students cut away an oval in the upper center of one of the cardboard pieces. The oval must be the same size or a little bit larger than the face in the photo.

5. Pierce the foil in the center and make a few radiating cuts so that the foil may be secured within the oval. Pad the area between the foil and the cardboard with cotton or other soft material.

6. Wrap the outer edges of the foil around the cardboard.

7. Tool the foil with sticks of different sizes, being careful not to tear or puncture the foil.

8. Add sequins, pearls or other "jewels."

9. Position the photograph on the second piece of cardboard and adhere it so that it can be seen within the frame of the foil-covered piece. Add a hanger, perhaps a paperclip, to the back side.

10. Assemble the two pieces of cardboard together with a long strip of foil that wraps around both cardboards like a piece of satin "blanket" binding. Tool this piece of metal as well.

EVALUATION: The student will be able to cover a piece of cardboard with foil and tool it with a minimum of wrinkles, and decorate the foil covered cardboard with "jewels" and other "excesses" in the style of Soviet Icons.

Architecture

❑ The Dome on Pendentives

Nothing may touch the visitor to the Union of Soviet Socialist Republics more than the dramatic appearance of its buildings. In the Republic of Georgia, during the early medieval period (4th-7th century) many buildings included a dome resting a square mass. The church at Dzhvari (586/87-604) is considered one of the most perfect creations of Georgian architecture. It has a dome on a quatrefoil plan. Other kinds of constructions were used in ancient Georgia. Sometimes domes were supported by four freestanding piers (the church at Tsromi) and sometimes a polygonal drum was used to support the domes. Other constructions used a dome on pendentives.

In Georgia there are several examples of architecture with domes over rectangular openings:

Vachnadziani (9th century)
Bichvinta (10th century)
Mokvi (10th century church)
Khakhuli (10th century monastery)
Oshki (10th century cathedral)
Kutaisi (11th century Bagrat cathedral)
Ishkhani (11th century cathedral)
Samtavisi (11th century church)
Ikorta (12th century church)
Zarzma (14th century church)
Kvatakhevi (late 12th, early 13th century church)
Betania (late 12th, early 13th century church)
Kintsvisi (early 13th century church)
Sapara (13th-15th century Samtskhe residence)
Gergeti (14th century church of Sameba)[1]

The architectural feature of a dome on pendentives appears to come from the Byzantine style. Georgia was actively trading with the Byzantine Empire in the first few centuries of our time, and this led to the official introduction of Christianity into Georgia in 371 A.D.[2]

Specifically the architectural feature of a dome on pendentives means the way the domes are constructed over rectangular forms. This is a demonstration lesson to help children understand what a pendentive is.

MATERIALS:

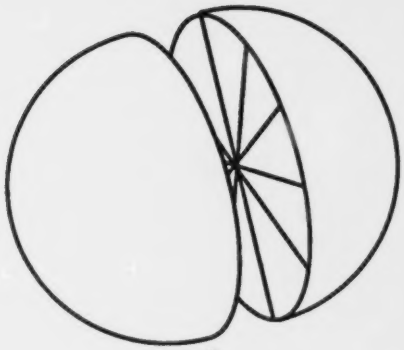
- illustrations of Hagia Sophia in Constantinople (Istanbul) see Bromer *Art in Your World*, 2nd Edition, p. 73.
- illustrations of interiors of Russian churches
- illustrations of domed architecture in the Soviet Union
- illustration of the interior of San Diego's Serbian Church of St. George
- a sharp knife
- a grapefruit
- an orange
- a long skewer or toothpick
- a cutting board

ACTIVITIES:

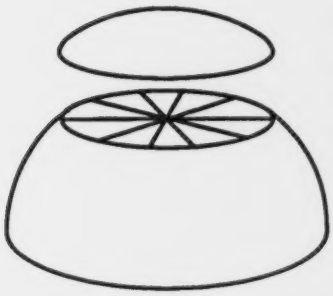
1. Motivate the students with illustrations of domes on pendentives. Suggest the problem of bridging architectural space when one wishes to place a circular shape over a rectangular opening.

2. Cut the grapefruit in half. Set one half aside for later use.

3. Cut a top portion off of one half. The cut should be parallel to the first cut.



2



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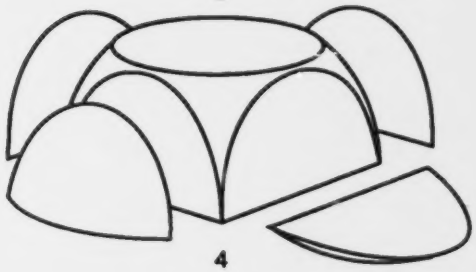

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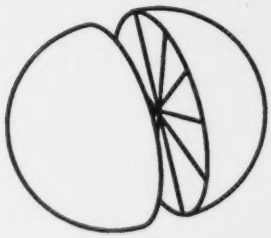

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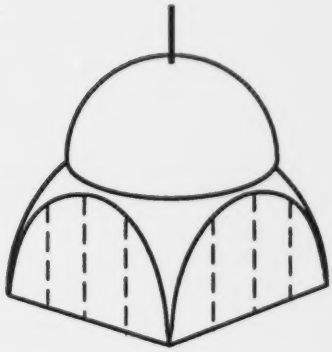

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4. Cut four sections away from the side of the grapefruit, with cuts perpendicular to the first cut.

5. Cut the orange in half. Set one half aside for later use.

6. Place one half of the orange on top of the grapefruit half and skewer in place. The remaining peel of the grapefruit represents the pendentives and the orange half represents the dome.

ADDITIONAL ACTIVITIES:

A. Study the floor plans of domed architecture in Georgia. Using the plans as a guide, group the buildings by the different ways the domes are supported over the rectangular plans.

B. Create a map which correctly identifies the location of 10 domed examples of Georgian architecture.

C. Correctly list the examples of domed Georgian architecture sequentially by their size.

Art Activities in Adopted Textbooks

Guy Hubbard, "Towers and Turrets", *Art in Action* Lesson 44, Grade 6, pp. 96-97.

[1]Rusudan Mepishvili and Vakhtang Tsintsadze. *The Arts of Ancient Georgia*. (London: Thames and Hudson Ltd., 1977), [2]Carlos Barbosa-Lima and Vladimir Bobri. "Georgia, USSR", *Guitar Review*, 48 (Spring 1981) p. 8.

MOSAICS

The earliest examples of medieval Georgian figurative art that we know of today are found in floor mosaics of both religious and secular buildings. Mosaics are designs made up of small colored units called tesserae and imbedded in a matrix material. In some cultures these tesserae may be made of glass. In Georgia they were made of naturally colored pieces of stone[1] One such floor mosaic was found in a 5th–6th century building at Bichvinta. It has a design of birds grouped around a Fountain of Life, which is a goblet-like vessel with a pine cone emerging from it. It appears to be made of local stone.[2]

Mosaics were also used to decorate ceilings. The Cruciform domed church at Tsromi built in AD 625–34 is one example of an apse decorated with an ornamental mosaic.

Among one of the most interesting mosaic pieces in the minor arts is the mosaic egg designed by Fabergé. The surprise in the egg is a precise cameo portrait of the five royal children. The Mosaic Egg was made in 1914.[3]

CONCEPT: Mosaic designs are linear when made of tesserae shapes that line up with one another.

OBJECTIVE: The student will be able to create a variety of linear patterns as a result of lining up tesserae shapes in several directions.

MATERIALS:

- rectangular tesserae of various sizes made of clay, glass, paper, or other material
- glue
- ground or surface for the tesserae
- examples, photographs, etc.

ACTIVITY:

1. Introduce examples of mosaic designs to the students from the history of art. Select art works from several time periods,

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cultures, and techniques. *The Battle of Alexander and Darius* from Italy, is in the Roman style while the interiors of many buildings in Ravenna, Italy are decorated in an Early Christian style. The 18th century Soviet artist, V. R. Lomonzov did a portrait of Catherine the Great in mosaic as a type of "indestructible" painting. The Pueblo Indians used turquoise for mosaics that protected amulets, and Mexican artisans produced mosaics of jade in the 7th or 8th century.[4]

2. Have the students prepare a design on paper and have it peer-reviewed.

3. Then students transfer it to the ground the tesserae will be adhered to.

4. Next, the students prepare the tesserae, making them in some type of identical unit or shape.

5. Adhering the tesserae to the surface is a slow process. Have the students consider ways to apply the tesserae in a linear fashion, or in a way that the contour of the design is followed.

6. Have the students critique their work with a recording device. They should discuss the problems and pleasures of this art activity as well as the artistic merit of their work.

EVALUATION: The student was able to transform the ideas of mosaic artisans from the past creatively and demonstrate control of the chosen technical process.

[1] Vaxtang Beridze, and others, *The Treasures of Georgia*, (London: Century Publishing, 1983) p. 61., [2]Rusudan Mepisashvili and Vakhtang Tsintsadze, *The Arts of Ancient Georgia*, (London: Thames and Hudson, 1977) p. 19., [3]Randy Sue Coburn. "Celebrating the Elegant Art of the Master of Eggsmanship," *Smithsonian*, 14 (April 1983), p. 51., [4]"Mosaic," *Encyclopedia of Art*, 14 (New York: Greystone Press, 1969) p. 2917.

Lacquerware

PAINTED LACQUERWARE STYLES

(Multicultural connections: USSR, Mexico, China, Japan, France)

USSR

In Peterhof, the palace erected by Peter the Great to honor the Russian naval victory of Gangut called Palace of Mon Plaisir, had a lacquered room. The 92 black lacquered panels had been decorated with drawings in fine, wavy lines of silver and gold by the Russian craftsmen Ivan Tikhanov and Ivan Polyakov. The craftsmen took two years to make the panels from 1720 to 1722.[1] During the war, however, Germans burned the palace, destroying all but four of the beautiful panels which were found later in a nazi pillbox.[2] After the war the restoration of this room was given to the artisans of the village of Palekh.

Miniatures

It has been observed that the medium of miniature painting requires themes of strong human emotions and compositions which are decorative.[3]

Fedoskino Style

This village near Moscow is believed to be the birthplace of Russian lacquers.

The subject matter is figurative depicting people in village scenes, fairy tales and folk festivals. The Troika round dance and tea drinking is a favorite subject.[4] The style is based on Western painting traditions with a clearer understanding of spatial illusionism than the work of the other folk art styles. It is more pictorial than decorative.

The technique of decoration is to apply thin glazes of oil paint over gold or silver leaf for special translucency. Today's craftsman, like his forefathers more than a century before, polishes the lacquer with his hands.[5]

Palekh Style

Famous for its icon painting, the village of Palekh lost its main industry when the capitalists took it over at the turn of the century. In 1901 Anton Chekov whose mother was born in a village just three kilometers away, noted that as an art "icon painting was already making its exit and that Palekh would never get back on its feet again."[6] After the 1917 October Revolution one of the Palekh craftsmen traveled to Moscow where he became inspired by an exhibit of painted lacquered boxes during his visit to the Arts and Handicrafts Museum. After convincing the museum of his painting skills he was given smooth black boxes to paint on and months later the icon painters of Palekh established their own coop.[7] Ivan Golikov was such a talented artist that his style influenced many artists. His fame was so wide spread that he has even been compared to Michelangelo.[8]

The location of the decoration is on all sides of the container. The compositions are often interconnected. Themes which are historic, or based on the arts are used. Horses are a favorite subject matter. In the beginning (1917) the beautiful miniatures were based on folk songs, fairy tales, Pushkin's poetry, and Gorky's stories.[9]

Figures are manneristic and represented in elongated form.

The colors are bright and intense. The style is linear. Filigree shading, or gold rimming is used for some outlines.

The technique used is tempera paint in an egg yolk base, similar to that used by the traditional icon painters of the area.

Kholui Style

The subject matter includes views of the village, the flooding of the Teza river and Springtime. Figures of the 20th century are sometimes combined with conceptualized images found in the arts.

A graphic ornamental border is applied to the four sides of the box or the top edges.

Mstera Style

At one time Mstera icon painters were so good at copying old icons that they could copy the aged wood, the yellowed, cracked, coat of drying oil, and the style of the different icon schools.[10] After the revolution scholars discovered 300 icon forgeries by Mstera craftsmen in the Leningrad Winter Palace. Icon painters of the 12-15th centuries had been cleverly faked.[11]

The most famous artists to influence the style of Mstera craftsmen were Nikolai Klykov, Alexander Bryagin, and Alexander Kotyagin. Klykov contributed lyrical pensiveness,

Bryagin, decorativeness, and Kotyagin, compositional austerity.[12]

Imaginary landscape is the subject matter with abstracted and schematized images.

The colors are pale. The ground is an ivory color.

Figures are painted using a reverse-shading style found in Byzantine icon painting. Linear facial expressions and drapery patterns are also similar in style to that of the Icon painters.

The decoration appears usually on the cover of the box.

ACTIVITY:

Study the style of the 15th century Russian Icons in the Timken Art Gallery from Novgorod. Analyze, in writing, the similarities and differences between the figures in this style and the Mstera style of lacquer decoration.

Mexico

The subject matter is floral. The panels are treated as distinct entities. Some paintings are filled with vegetation with small birds and animals added.

The sharpened quill of a feather is used as part of the decoration technique.

France

In the 18th century lacquered furniture was produced in France. Between 1735 and 1765 Paris was a center for lacquering. Furniture was decorated in a chinoiserie style. In 1730, two men, Guillaume and Etienne Simon Martin obtained a patent for a type of lacquer known (after their last name) as *Vernis Martin*. The Martins were very successful until the end of the 18th century. Their imitation of Coromandel lacquer was popular. Voltaire praised the cabinetmakers and lacquerers of his time, but during the reign of Louis XVI furniture marquetry replaced the fashion for lacquer decoration.[13]

Japan

Heidatsu

The subject matter is floral and figural. The style of the linear design is rhythmic.

Delicately cut sheets of silver and gold were imbedded in a carefully lacquered wood ground and then covered with additional coats of lacquer before polishing down to reveal the metals.[14]

Dry Lacquer

Artists in the Nara period, mid-eighth century A.D. sometimes applied layers of cloth soaked or brushed with lacquer to a wooden (Yew) or clay armature. Each layer of cloth was allowed to harden before the next layer was applied. The fiber layers are applied so that the one closest to the armature is hemp and the ones on the outside are fine silk. When the approximate shape has been built up in laminated cloth and lacquer, modeling paste of lacquer, sawdust, and starch is applied to obtain the desired shape. When this dries, coloring and gilding are added. The great dry-lacquer sculptures include a ten-foot high Guardian King sculpture and the Priest Ganjin (31 3/4"). Both sculptures are in museums in Nara.

China

Lac Burgautee

In China there was a famous lacquer style called Lac Burgautee which has the iridescent haliotis shell inlaid in the black lacquer. Jade, coral, ivory, soapstone and porcelain was also applied.[15]

Ethical Literacy

Discuss the problem of forgery as it appears in art, especially the icon painters of Mstera.

[1]Y. Ovsyannikov, *Russian Folk Arts and Crafts*, (Moscow: Progress Publishers, n.d.) p. 214., [2]Ovsyannikov, p. 213., [3]Ilyin, M., *Russian Decorative Folk Art*, (Moscow: Foreign Languages Publishing House, 1959) trans. by A. Shkarovsky p. 104., [4]Ovsyannikov, p. 230., [5]Ibid., [6]Ovsyannikov, p. 216., [7]Ovsyannikov, p. 220., [8]Ovsyannikov, p. 224., [9]Ovsyannikov, p. 225., [10]Ovsyannikov, p. 232., [11]Ibid., [12]Ovsyannikov, p. 234., [13]*Encyclopedia of World Art*, 8, 1063., [14]Sherman Lee, *A History of Far Eastern Art*, (Fourth Edition) (New York: Harry N. Abrams, Inc., 1982)., [15]Andrew, H.E. Laye *The Arco Encyclopaedia of Crafts*, (New York: Arco Publishing Company, Inc., 1978) p. 141.

COMPARING LACQUERWORKING TECHNIQUES

(Multicultural connections: USSR, Vietnam, Korea, China, Japan and Mexico)

Lacquer as an art medium appeals to the viewer because it has a glossy surface and a variety of bright colors. Lacquerwork is characterized further by its hardness and unalterability which it confers on even such impermanent materials as vegetable fiber, textiles and paper.[1]

Vietnam

Of all the crafts made by the Vietnamese, lacquerware is made with the highest standards. It was first developed in the 15th century, but more modest in appearance than that of Japan or China. The lacquerwork is usually inlaid with ivory, horn, or mother-of-pearl.[2]

Korea

Natural lacquer is a brown transparent lacquer applied with a soft cloth over a clay or persimmon tannin undercoating. While the best method was to use the sap from the lacquer tree, the workmen sometimes used the cruder method of simply rubbing the object with leaves from the lacquer tree. Another crude method was to burn the tree branches and wait for the lacquer oil to come out, and then apply it to the wood.

The ideal technique in Korea was to apply pure lacquer to the wood and let it dry seven to ten hours. Then a combination of 55% colored lacquer and 45% rice glue was applied. A piece of thin hemp cloth was applied to the piece, which was then coated with a combination of 50% colored lacquer, 45% burnt-clay powder, and 5% rice glue by volume. The surface was evened by burnishing with a whetstone. If a mother-of-pearl design was desired, the shell was stuck on with fish glue at this stage. Excess glue was quickly removed with boiling water. Around the shell, two (or more?) coatings of a combination of burnt-clay powder (40%), colored lacquer (50%), and rice glue (10%) were applied, then allowed to dry. The surface

was rubbed with the charcoal of the ginkgo tree to expose the shell design again. The finest grade of colored lacquer was then applied, dried, burnished with charcoal, and polished with a smooth cloth containing fine powder and soybean oil, or an oil from nuts.

While the above description is an ideal one, Korean workers often used paper over the wooden object rather than textile.

Korean artists also applied decorated strips of ox horn to lacquer work (hwagak).[3]

China

In the 1930's workers accidently discovered the first known Chinese art forms made of lacquer. These lacquer objects found intact in Changsha tombs were from the late Zhou period (c. 600–222 B.C.). Examples in museums today from this period (of wood painted lacquer) include sculptures, bowls, and cylindrical covered boxes (a lian). Not only are we interested in these ancient art forms as our earliest examples of lacquer, they are also forms painted with what appears to be the beginnings of brush painting[4]

Extremely thin pine is prepared first with rice paste and seshime (a special lacquer) to cover any cracks and joins. Seshime is applied next followed by 20–30 coats of lacquer. After each application, the lacquer is allowed to harden and it is ground smooth. Burnt clay is added to the final coat which is allowed to harden for 12 hours.

To prepare for the decoration, the Chinese artisans paste paper on the article next and apply more coats of lacquer, each given progressively longer periods of hardening. Maximum hardness is obtained when the article is placed in a moist/damp box. This takes about three weeks.

The object being lacquered is then decorated with gold dust, slivers of gold or silver inserted into the lacquer (hirame) or with relief decoration. Charcoal, lamp black, and white lead are added to the lacquer to make a modeling paste. Camphor is added to make it more malleable.

The Chinese craftsmen are sometimes known to make carvings of solid lacquer. As the lacquer was applied, coat by coat, different colors were used. When the layering was completed, it was carved to show one color at a time by careful design. The colors used included buff, brown, dark and light green, aubergine, and black. The red lacquer was made by adding cinnabar (mercuric sulfide).[5]

An example of Chinese lacquer in the San Diego Museum of Art is a 15th century carved box. Leaves, stems, and berry-like forms are in high relief on the persimmon-colored container.

Japan

Extremely thin pine is prepared first with rice paste and seshime (a special lacquer) to cover any cracks and joins. Seshime is applied next followed by 20–30 coats of lacquer. After each application, the lacquer is allowed to harden and it is ground smooth. Burnt clay is added to the final coat which is allowed to harden for 12 hours.

To prepare for the decoration, the Japanese artisans paste hemp cloth on the article next and apply more coats of lacquer, each given progressively longer periods of hardening. Maximum hardness is obtained when the article is placed in a moist/damp box. This takes about three weeks.

The object being lacquered is then decorated with gold dust, slivers of gold or silver inserted into the lacquer (hirame) or with relief decoration. Charcoal, lamp black, and white lead are added to the lacquer to make a modeling paste. Camphor is added

When Buddhism spread into Japan, there was an increase in gold decoration on the lacquerware. The most famous gold lacquer center was Ashikaga. Domestic utensils in Japan were either black or red.[6]

Examples of Japanese lacquer work in the San Diego Museum of Art include 18th and 19th century objects. Some of these decorated items are sake cups, Inros, trays, food containers, boxes, and a Tsuba.

USSR

The foundation for lacquerwork from the USSR is also a wood product; cardboard. Thin sheets of cardboard are assembled with glue with a papier mâché technique, and hardened in molds. The shaped cardboard is then treated with hot linseed oil, followed by a variety of drying temperatures which are regulated for about a month.

Next the shaped cardboard sections are cut into smaller sizes, i.e., boxes. Each is given joins, hinges and/or locks as desired before the lacquering begins.

Three coats of a black paste are applied to begin the lacquering process. After drying each coat for 24 hours in a special oven set at 90°, the article is cleaned and polished to a smooth finish with a fine sanding cloth.

The black lacquer is applied first to the outside of the box, once a day for two or three days then the red lacquer is applied to the inside of the box in the same manner. Layers of clear lacquer are applied before the painted decoration is applied.

After the artist outlines a design on the box, titanium or zinc white is applied. Using a strict succession of colors, the artist first paints the picture, then applies the goldwork. Gold leaf is carefully crushed and ground by hand, applied, and polished with a wolf's tooth. Additional polishing and lacquering are given to the box to complete it.[7]

Mexico

The most important lacquer producing center in Mexico is undoubtly Olinola, famous since the 18th century for chests and boxes of perfumed linaloe wood.

There are two major styles in Mexican lacquer work: *dorado* and *rayado*. *Dorado* means to paint on lacquer with a fine brush. Issac Helguera and Gudalupe Patron are considered some of the finest artists known for their *dorado* work.

The *rayado* method is a reverse technique with two contrasting layers of lacquer applied to a surface. One of the layers (outer) is then scraped away. The family of Margarito and Domingo Ayala are masters of the *rayado* technique.

In the Tiajuana Cultural Center and Museum there are several lacquered objects on exhibit. One of the most impressive is a chest decorated in the dorado style by Jose Chavez Morado, 1973.[8]

The foundation of lacquerware in Mexico is both wood, gourd, and papier maché. To make the lacquer, Mexican artisans combine soil and industrial and natural pigments with a fixative, which can be chia oil, the extract oil from the Chia seed of the Salvia Chian (lime leaved sage), linseed oil, or aje (the fat of a particular worm called gie=Cocus Azin).[9]

First the artisan applies a fixative to the wood, then a mixture of dirt and pigments. The earth of the region furnishes the necessary colors.[10] The object is rubbed or burnished by hand to smooth the coating and fix it to the surface. Olinala is known for incised and gilded work, and Uruapan is known for inlaid work. One source claims that the artisans of Uruapan do not produce as fine a lacquerware as found elsewhere because the workers are substituting linseed oil for aje and chia and they are substituting prepared dyes for the earth colors.[11] Patzcuaro is known for gilded work.[12] Quiroga and Patzcuaro artisans sometimes mix their colors with gold or silver.[13]

Chemical lacquers are used almost exclusively today.

The technique for decorating gourds is to apply the color black to the gourd before incising the design with a sharp instrument. Next the artist scrapes out the incised section to reveal the gourd's surface. A different color is added to the hollows. Each coat is allowed to dry before another is applied.[14]

ACTIVITIES:

1. Pretend that you are a buyer of lacquerware to place in a time capsule and you wish to buy a piece of lacquer from anywhere in the world that will last until the capsule is uncovered. Which of the techniques described is most likely to make the object last the longest? Give the criteria you used for forming your decision.

2. Based on the descriptions above, which lacquerware is most dependent upon natural resources?

[1]Giovanni Mariacher, "Lacquer" *The Encyclopedia of World Art*, p. 1052., [2]Harvey H. Smith and others. *Area Handbook for North Vietnam*, DA Pam No. 550-57. (Washington, D.C.: U.S. Government Printing Office. June 1967), p. 162., [3]Edward Reynolds Wright, *Korean Furniture* (New York: Kodansha International Ltd. 1984), pp. 150,151., [4]Sherman E. Lee, A History of Far Eastern Art, Fourth Edition (New York: Harry N. Abrams, Inc., 1982) p.54., [5]H.E. Andrew, *The Arco Encyclopedia of Crafts* (New York: Arco Publishing Company, 1978), p. 141., [6]Ibid., [7]Lucy Maxym, *Russian Lacquer, Legends and Fairy Tales* (no publisher, 1988), p. 9., [8]For a lesson see Guy Hubbard "A Personal Treasure Box" *Art in Action*, lesson 48 (San Diego: Coronado Publishers, 1987) pp. 108-109., [9]Frances Toor, *Mexican Popular Arts* (Detroit: Blaine Ethridge Books, 1939), p. 83., [10]Toor, p. 83., [11]Toor, p. 84., [12]Carlos Espejel, *The Nelson A. Rockefeller Collection of Mexican Folk Art* (San Francisco Mexican Museum: Chronicle Books, 1986), p. 58., [13]Toor, p. 84., [14]Espejel, p. 64.

Animal, Mineral and Vegetable In Lacquerwork

Study the techniques for making lacquerware. Next sort the words in the list below to show how nature contributes to this art form. Add the name of the culture which uses that ingredient.

The base for the lacquer form or the substructure	Lacquer ingredients
_____	_____
_____	_____
_____	_____
_____	_____

Used in the preparation of the base before applying lacquer	Used as a finish on top of the lacquered surface
_____	_____
_____	_____
_____	_____
_____	_____

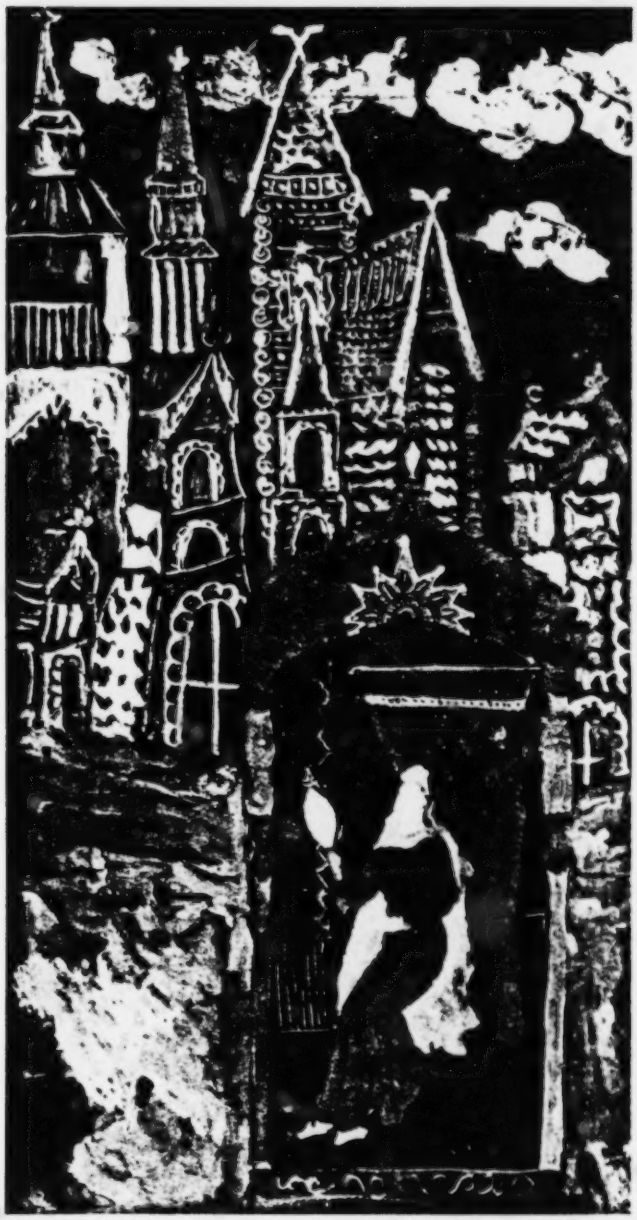
Used to apply or burnish the lacquer finish

_____ _____

Animal	*Mineral*	*Vegetable*
cocus azin	gold	pine
bone	silver	linseed
mother-of-pearl	white lead	tzirimo
wolf's tooth	rock crystal	lime-leaved sage
ox	titanium	charcoal
ivory	zinc	salvia chian
fish	clay	chia seed
egg	tannin	nuts
silk		rice
haliotis		hemp
cow hide		ginkgo
deer hide		yew
wild boar hide		bamboo
tortoise shell		rhus vernicifera
chrysochroa elegans		linaloe
amber		tetraclinis articulata
		annona cherimolia
		camphor

❑ Tempera Painting on Black

In our classrooms in the United States, it is very unusual to start a painting on a black background. The art work pictured here was done in another country by students of the Soviet Union in their 11th and 13th years. Study the paintings of lacquer box decorators. In each case, the Soviet artist is painting on a black background. These pictures are aesthetically pleasing to look at because the black background gives the parts of the pictures unity through tone. The black also gives the pictures dramatic contrast in terms of dark and light. The drama of the extreme values is balanced by the intensity of the colors used. One Italian artist of the Italian High Renaissance who worked in Venice, was very successful in working on a dark ground: Tintoretto. One of Tintoretto's most exciting paintings on a dark ground is called *The Last Supper*. In Mexico, one can even find artists who paint on black velvet for a similar striking effect. In contemporary art, Julian Schnabel, a neo-expressionist, paints on black velvet using strong raw color.



Woman with Mirror. *Opaque tempera and India ink. Many different brush sizes with colors of varying intensities and values. Moscow School #13. 7"x13 1/2".*

CONCEPT: Painting on a black background gives a painting unity in tone and dramatic contrast.

OBJECTIVES: The student will be able to transform his/her ideas creatively using paint on a black background instead of a traditional white one.

MATERIALS:

- examples of art works by the Italian High Renaissance artist Tintoretto, neo-expressionist Julian Schnabel, and paintings by Russian students and lacquer box decorators
- black construction paper 9"x12" or white paper and India Ink
- white tempera or acrylic paint
- small paint brushes with round ferruiles
- colored tempera or acrylic paint

ACTIVITY:

1. Motivate the students by showing them examples of paintings on black backgrounds.
2. Discuss with the students the aesthetic qualities of a painting done on a dark background instead of a light one.
3. Have the students prepare their designs and sketch them with white chalk or pencil on the black construction paper or inked paper.
4. Demonstrate the application of white paint on the ground to act as a "primer" for the colored paint.
5. Then have the students paint their pictures in the areas they have primed with with bright colors.

EVALUATION: The student will be able to successfully formulate a project which is painted on a black background following an investigation of paintings made by artists in other cultural settings.

Fabergé Mineral Carvings

MINERALS

Fabergé and other artists have carved figures from minerals. The difference between minerals and rocks can be explained by looking at what minerals are made of. To a geologist a mineral is a single substance in crystalline form. A rock, however, is made of minerals—perhaps many minerals, perhaps only one. Granite, for example is made of three minerals: quartz, feldspar and mica. Marble is a rock made of the single mineral calcite.[1]

The value placed on precious stones is even apparent in fairy tales. In the Russian tale called *The Little Scarlet Flower*, a bed of gold on crystal feet is described as well as tables of malachite.

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Nephrite

In San Diego's Museum of Natural History, one can view a 2800 lb. boulder of nephrite jade. It was discovered in 1963 near Big Sur, California in an area known for its jade specimens. This boulder was found lying in eight feet of water. It took several weeks to get the large boulder to the shore. It has the name of "Big Thumper." The California Federation of Mineral Societies has loaned the large boulder to the museum permanently.

In Central America in a Mayan pyramid mound a large lump of jade was found in Kaminaljuyu which weighed at least 200 pounds.[2]

When Czar Alexander III died he was buried in a sarcophagus made from a large block of Siberian nephrite.[3]

It was Alexander III who first ordered Fabergé to create those Imperial eggs, some of which were carved of nephrite.

One of the finest pieces of carved Mexican jadeite is a 16 pound adze.[4]

Rock Crystal

Quartz Crystals were used as charms and amulets by the Diegueño Indians.[5]

[1]Alan Holden and Phylis Morrison, *Crystals and Crystal Growing*, (London: The MIT Press, 1982), p. 46., [2]Adrian Digby, *Mayan Jades*, (London: The Trustees of the British Museum. 1964) p. 14., [3]J.P. Palmer, *Jade*, (Fettham: Paul Hamlyn Ltd., 1967) p. 11., [4]Elsie Ruff, *Jade of the Maori*, (London: Gemmological Association of Great Britan, 1950). p.60. [5]*Mini-Anthropology Course*, (San Diego: Museum of Man, n.d.) p. 9.

COMPARING MINERAL CARVINGS

(Multicultural Connections: USSR, China)

During the Soviet Arts Festival more than forty mineral carvings, some in nephrite, will be on display in the Natural History Museum in Balboa Park. Students will now have an opportunity to compare the treasures of the past in Eastern Art with treasures of the turn-of-the-century in Western Art.

Fabergé Gem Mineral Carvings from the American Museum of Natural History

Agate
- camel with ruby eyes
- duck with yellow-gold legs
- pigeon with yellow-gold legs and diamond eyes
- lion with ruby eyes
- duck with yellow-gold legs (one eye missing)
- chickens (2) with yellow-gold legs and rose diamonds
- pig
- pig with diamond eyes

Nephrite
- dish
- rabbit with diamond eyes

Opal
- monkey with one ruby eye, and one eye missing
- dog

Lapis
- elephant on a base decorated with sterling silver, yellow gold, red and yellow enamel and small rose diamonds)

Obsidian
- Group of seals on rock crystal quartz base with ten small diamond studs embedded in the base

Jasper
- Panther with emerald eyes

Quartz Rock Crystal
- Seal in the shape of a horse-head signed Fabergé

Pink coral
- Sow with five piglets

China

In the San Diego Museum of Art, as part of its permanent collection, students may study mineral carvings from the Ming and Ch'ing Dynasties as well as ancient mineral carvings in a variety of shapes ranging from ritual objects to small animal forms and containers.

In China, all precious stones such as nephrite, onyx, opal and chalcedony were called jade. Actually, Nephrite belongs to the amphibole or hornblend group, onyx is a riband-agate form of chalcedony, opals are amorphous consisting mainly of oxide of silicon, and chalcedony is pure silica, chemically. When the Chinese wanted to imitate nephrite, they made a glass paste called "pate de riz", which is very similar to true nephrite, but appreciably harder.[1]

Many of the earliest stone objects found in the museum, probably intended for ritual ceremony, were made of jade-like stones, for example, those made between the 16th and 11th centuries B.C. in the Shang dynasty. In the Chou Dynasty, most ritual objects were made of nephrite from Khotan, Hsinchiang (Chinese Turkestan). The San Diego Museum of Art has several Chinese mineral pendants, tablets, belt ornaments, and Pi-Discs made hundreds of years before Christ.

From the Ming Dynasty(1368-1644), the museum has on display a carving of a duck and a carving of an elephant.

Chinese mineral carving reached its peak, however, in the Ch'ing Dynasty (1644-1911) during the Ch'ien lung (1736-1795) period. From the Chinese Ch'ien lung (1736-1795) period the museum has a vase with cover, and a shallow bowl. From the Ch'ing dynasty (1644-1911) in which human figures, birds and fish were popular motifs, the museum has a mother and child carving, a snuff bottle, a perfumer, an archer's ring, a ceremonial sword, a hair pin, and a bowl. It was during this period that the new style called Mogul Jade appeared. The style introduced from India is characterized by extremely thin and transparent carving.

ACTIVITY :

Compare the elephant carving in the San Diego Museum of Art from the Ming Dynasty with an animal form carved from a mineral by Fabergé. Discuss the differences in the appearance of the materials used as well as the technical skills of the workmasters.

[1]Max Bauer, *Precious Stones*, Vol. 2 (New York: Dover Publications, 1968), p. 465.

❑ Imperial Seals from the East and West

During the Soviet Arts Festival there will be several imperial seals on display designed by Carl Fabergé. There is however, a very dramatic imperial seal in the permanent collection of the San Diego Museum of Art, the imperial seal of the Chinese Emperor Cheng-Hwa (1465-1487). The large ivory seal has an image of a lion turning his head to the left. The stylized animal is positioned on top of a cube.

Emperor Cheng-Hwa should be remembered for several reasons. The gay and brilliant five-colored enamels of the later Ming dynasty probably occurred during his reign. Cheng-Hua enameled porcelains are usually of the so-called three-color type: underglaze cobalt blue with over glaze red and green enamels. It was during his reign that the rarest of all enameled Chinese porcelains appeared.[1]

The West

At least three Soviet imperial seals are scheduled for exhibition in Fabergé: The Imperial Eggs. They shall be identified here by the name of the workmaster.

Seal (1896-1903)
The small seal made by workmaster Henrik Wigstrom is almost as high as an Imperial egg: 3 1/4". It is made of gold, nephrite, and rubies. Armory Museum, State Museums of the Moscow Kremlin

Seal (before 1899)
Wilhelm Reimer made this 2" seal out of gold and topaz. Armory Museum, State Museums of the Moscow Kremlin

Seal (early 20th Century)
The unknown workmaster who made this seal used silver and purpurine. The seal is 2" high. Armory Museum, State Museums of the Moscow Kremlin

ACTIVITY: The seals designed by the Fabergé firm were used on communications from the Imperial family. The object was sealed by pressing the seal onto small mounds of hot wax that were positioned on the communication.

Have students design a seal or chop with a white plastic eraser. They might draw the design on the eraser and gently carve it out.

[1]Sherman Lee, *A History of Far Eastern Art* (4th Edition), (New York: Harry N. Abrams, Inc., 1982) p. 420.

Imperial Seals, Carl Fabergé. Armory Museum, State Museums of the Moscow Kremlin.

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Fabergé: The Imperial Eggs

LIST OF EGGS

1. **Coronation Egg** –1897– Forbes Magazine Collection, New York
2. **Azova Egg** –1891– Armory Museum, State Museums of the Moscow Kremlin
3. **Cuckoo Egg** –1900– Forbes Magazine Collection, New York
4. **Madonna Lily Egg** –1899– Armory Museum, State Museums of the Moscow Kremlin
5. **Renaissance Egg** –1894– Forbes Magazine Collection, New York
6. **Trans-Siberian Railway Egg** –1900– Armory Museum, State Museums of the Moscow Kremlin
7. **Lilies of the Valley Egg** –1898– Forbes Magazine Collection, New York
8. **Alexander III Equestrian Egg** –1910– Armory Museum, State Museums of the Moscow Kremlin
9. **Spring Flowers Egg** –before 1899– Forbes Magazine Collection, New York
10. **Caucasus Egg** –1893– Matilda Geddings Gray Foundation, Courtesy of New Orleans Museum of Art
11. **Danish Palace Egg** –1895– Matilda Geddings Gray Foundation, Courtesy of New Orleans Museum of Art
12. **Pansy Egg** –1899– Private Collection
13. **Cross of St. George Egg** –1916– Forbes Collection, New York
14. **Steel Military Egg** –1916– Armory Museum, State Museums of the Moscow Kremlin
15. **Orange Tree Egg** –1911– Forbes Collection, New York
16. **Romanov Tercentenary Egg** –1913– Armory Museum, State Museums of the Moscow Kremlin
17. **Rosebud Egg** –1895– Forbes Magazine Collection, New York
18. **Alexander Palace Egg** –1908– Armory Museum, State Museums of the Moscow Kremlin
19. **Napoleonic Egg** –1912– Matilda Geddings Gray Foundation, Courtesy of New Orleans Museum of Art
20. **Red Cross Egg With Resurrection Triptych** –1915– Cleveland Museum of Art, The India Early Minshall Collection
21. **Fifteenth Anniversary Egg** –1911– Forbes Magazine Collection, New York
22. **Standart Egg** –1909– Armory Museum, State Museums of the Moscow Kremlin
23. **Egg With Blue Enamel Ribbing** – 1885–91– Private Collection
24. **Mosaic Egg** –1914 – Her Majesty Queen Elizabeth II
25. **Colonnade Egg** – probable date, 1905 – Her Majesty Queen Elizabeth II
26. **Pine Cone Egg** –1900– Kroc Collection
27. **Egg with Love Trophies** – 1905 or 1910– Private Collection
28. **Coronation Box** – before 1899–Forbes Magazine Collection, New York
29. **Small Seal** – 1896–1903– Armory Museum, State Museums of the Moscow Kremlin
30. **Lilies of the Valley Cigarette Case** – 1898– Forbes Magazine Collection, New York
31. **Small Seal** – before 1899– Armory Museum, State Museums of the Moscow Kremlin
32. **Medal Presented to Michael Perchin** – 1900– Armory Museum, State Museums of the Moscow Kremlin
33. **Seal** – early 20th century– Armory Museum, State Museums of the Moscow Kremlin

Fabergé: The Imperial Eggs, an exhibition organized by the San Diego Museum of Art, is made possible by a gift from the Hibben Fund of the San Diego Community Foundation. The exhibition is part of the **San Diego Arts Festival: Treasures of the Soviet Union.** After the San Diego presentation, the imperial eggs from the Forbes Magazine Collection, New York, will be on view at the Armory Museum, State Museums of the Moscow Kremlin, January 30, 1990 – March 15, 1990.

THE BEAUTY OF THE IMPERIAL EGGS

The Imperial Eggs are likely to give the viewer an aesthetic experience for several reasons: the originality of the design, the rarity of the materials used, and the rarity of the eggs.

The Originality of the Design

Most of the imperial eggs designed by Fabergé represent original ideas. Some eggs were inspired by other art objects he studied. The eggs are special because they are one-of-a-kind and have not been reproduced.

Rarity of Materials

The materials used in the fabrication of the Imperial Eggs are distinguished by special beauty. The beauty of the minerals used depends upon their 1. transparency, 2. luster, or color, or in some cases upon 3. a play of color, due to the modification of rays of light reflected from the surface or transmitted through the stone. The most beautiful minerals are cut and polished stones. In some cases the three features are present in the same mineral (a diamond of a beautiful blue color). In others, as in the ruby, the play of color is absent, and the effect of the stone depends upon its transparency, luster and color. In a stone such as precious opal, the beauty of the mineral depends solely upon a play of color, which is independent of the color of the stone itself. Minerals, like Nephrite, with little luster, owe their beauty to their fine color. Finally, color may be completely absent, and the beauty of the stone is due to its transparency, luster, and play of color as in the purest colorless diamonds.

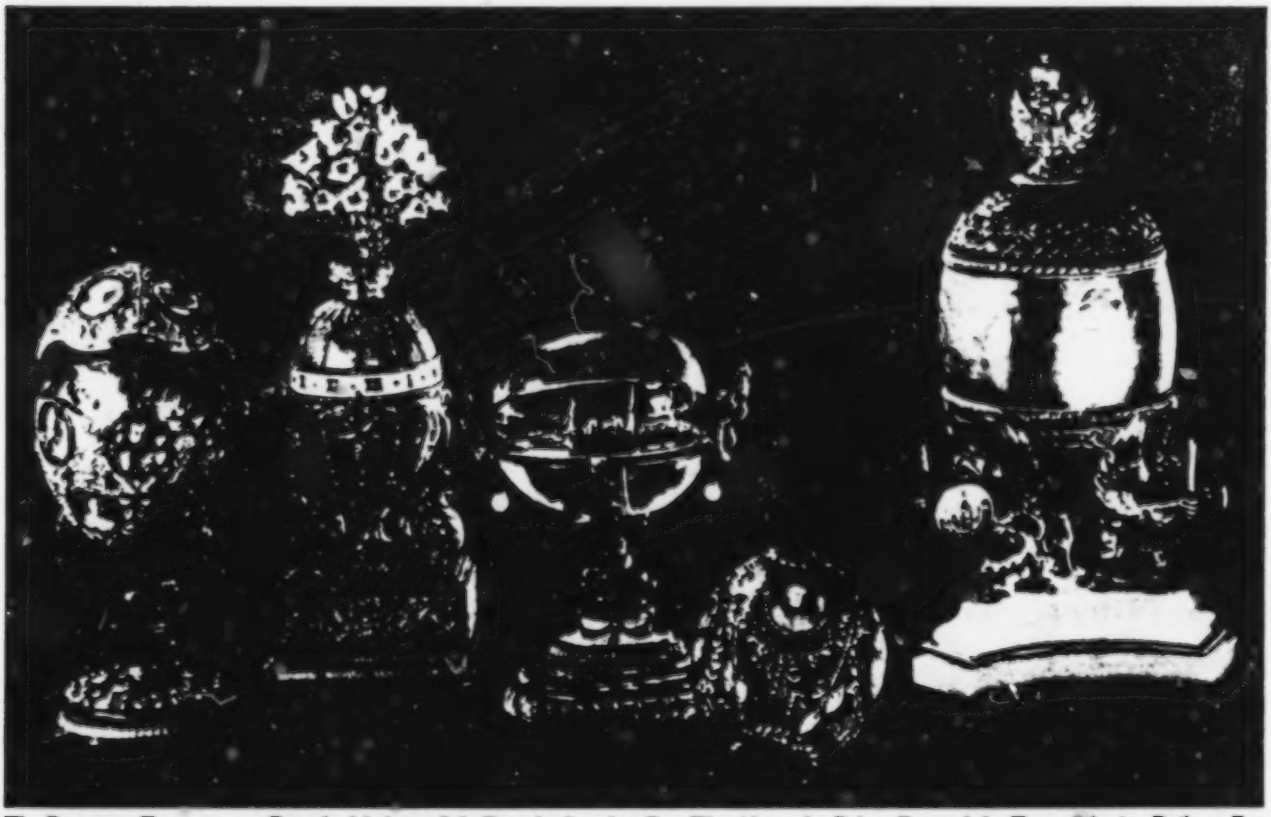
Because the minerals used in the Imperial Eggs were not going to be subjected to much use, hardness and the ability of the minerals to resist external influences must not have been a major concern.

Fabergé has also used used pearls in the design of the eggs. A pearl is a product of animal life, not a member of the mineral kingdom. The beauty of a pearl depends largely upon the luster of its surface. The beautiful and delicate luster of a pearl is called the "orient" of a pearl (compare to saying the "fire" of a diamond). The pearly luster is due to its laminated organic structure. The somewhat transparent layers lying near the surface allow some light to pass through, which is reflected outwards again from deeper layers. This light reaches the eye of the viewer the same time as the light reflected directly from the outer surface and the two together produce the impression of a pearly luster. The thinner the calcareous laminae are the more beautiful the luster is, and the more valuable the pearl. A pearl with a perfect pearly luster is called a "ripe" pearl. White and silvery, milk-white pearls are the most valuable. When pearls are set, they are never set *a jour* because of their imperfect transparency.

Quality of Craftsmanship

Enameling

Fabergé's enamel work is noted for its velvety smoothness, a quality achieved only by hours of dedicated polishing with a wooden wheel and chamois.[1] It is a lengthy process usually not done by modern craftsmen because of the time involved.



The Romanov Tercentenary Egg, the Madonna Lily Egg, the Standart Egg, The Alexander Palace Egg and the Trans-Siberian Railway Egg. Armory Museum, State Museums of the Moscow Kremlin.

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Workmaster

One reason Fabergé had such phenomenal success is that each object was produced in one workshop and by one individual craftsman. The craftsman had to release it from time to time for enameling, etc., but the workmaster was as proud as a parent about his work.[2]

Rarity of the Eggs

Besides the intrinsic beauty of the eggs, they posses the added charm of rarity. Not only were they made of expensive materials, but some eggs and their treasures took as long as 15 months to create. The viewer is fascinated by the thought of possessing something rare, something that it is impossible for every other person to possess.[3] Of course, one of the reasons they could not be possessed by many is that the eggs ranged in cost from $15,000 to $1,000.[4]

[1]A. Von Solodkoff, *Fabergé*, (New York: Rizzoli, 1979) p. 78., [2]Solodkoff, p. 143., [3]Max Bauer, *Precious Stones*, Vol. I (New York: Dover Publications, 1968) p. 1., [4]Solodkoff, p. 134.

Just as a comparison, dining out in a very famous Russian restaurant called Coubet was about $1.50 for dinner at the turn of the century.

RED CROSS EGG WITH RESURRECTION TRIPTYCH

Perhaps of all the imperial eggs in the exhibit Fabergé: The Imperial Eggs, the one that looks the most like a simply decorated hen's egg is the egg called Red Cross Egg with Resurrection Triptych. This egg is on loan from the Cleveland Museum of Art, the India Early Minshall Collection, for this exhibit. (see photographs on page 99)

The egg is a silver-plated metal egg 3 3/8" which has been covered with white opalescent enamel. Because of the war, the cost of this egg was kept down to $1,000 or 200 Pounds Sterling.[1] Normally the eggs designed by Fabergé cost about $15,000.[2]

Two red crosses with round miniature portraits of different women appear on either side of the egg. The crosses are of translucent red enamel. The front cross with the portrait of the Czar's second oldest daughter Tatiana, leaning slightly to her right and wearing a red cross uniform, serves as a clasp for the egg. On the opposite side there appears a portrait of the Czar's oldest daughter Olga, also in a red cross uniform. The two women are best known as the Grand Duchesses Tatiana and Olga, and are two of the four daughters of the Empress Alexandra who was the recipient of this egg in 1915.

Iconography (exterior): The International Red Cross

The two crosses on the egg are identified with an organization known as the Red Cross. The International Red Cross was founded by Jean Henri Dunant, a Swiss philanthropist. This may also account for the organization's symbol having the appearance of the Swiss flag: a white ground with a red cross. In a published pamphlet (1862) Jean Dunant pleaded "would it not be possible to found and organize in all civilized countries permanent societies of volunteers who in time of war would give help to the wounded without regard for the nationality?"[3] Sixteen nations organized the movement in Geneva and selected the organization's symbol in 1863. It was Clara Barton who worked to establish the American Association of the Red Cross in 1881. Today there are more than 135 national Red Cross and Red Crescent societies in all parts of the world. Each society conducts humanitarian services according to its country's needs. Most societies have extensive medical and health programs.[4]

Iconography (Interior):

Inside the egg are three paintings (triptych). There is an oval painting in the center of the Resurrection or Descent into Limbo and on either side two half-oval shapes on which the Grand Duchesses Olga and Tatiana appear as saints in full-length portraits on a gold ground in the style of icon-painting.

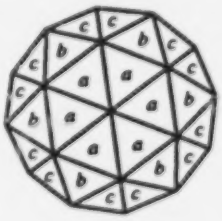
[1]Kenneth Snowman, *The Art of Carl Fabergé*, (Boston: Boston Book and Art Shop, 1962). n.p., [2]A. Von Solodkoff, *Fabergé*, (New York: Rizzoli, 1979) p 134., [3]"Red Cross," *The World Book Encyclopedia*, XVI, (Chicago: World Book, Inc., 1989) p. 189., [4]Ibid.

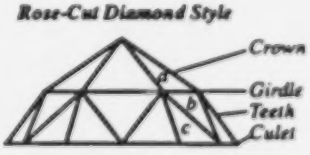
ROSE DIAMONDS IN THE IMPERIAL EGGS

While we do not know exactly where the diamonds in the Imperial eggs came from, we do know today that there are diamond deposits in Yakutia, USSR. In 1970, a Lenin prize in science was given to honor the extensive research and design work which elaborated on a new and effective technology for dressing diamond-bearing rock and for producing diamonds. This work which is of major importance to the national economy of USSR, helped solve some complicated problems including the construction of large industrial and residential complexes in permafrost areas and in severe climatic conditions. This developed through the basic diamond deposits of Mir Aikhal Udachnaya and others.[1]

Many of the diamonds used to decorate the Imperial eggs are called rose diamonds. The term "rose" is a reference to the way the diamond has been cut. Usually a rose diamond is one where the facets are uniformly distributed on one side of the stone. The other side has just a single large facet. The faceted side is usually turned toward the observer and known as the *crown*. The opposite side is referred to as the *culet* or pavilion. The facets of the crown and culet meet at an edge known as the *girdle*. This is the portion of the stone which is fixed in the setting.[2]

The facets of a rose-cut diamond are in multiples of six, and are arranged in two groups. The group which is at the top of the crown is called the crown or star of the diamond (marked "a" in the illustration). The facets indicated by a "b" or "c" are known as the *teeth (dentelle)*.[3] The cut gets its name of "rose" because when the facets are arranged this way, they seem to look like an opening rosebud.





The *rose-cut* diamond style has been popular since 1520, and second only to the *brilliant-cut* style. Aesthetically, "the rose-cut displays the brilliancy of the stone, but it is inferior to the brilliant form in bringing out the play of prismatic colours."[4]

There are several different types of rose diamonds. The most common type is called a *Dutch Rose*. As a rule, the height of the crown of this kind of rose-cut is one-half the diameter of the whole stone. The distance from the base to the crown must be 3/5 of the total height and the diameter of the base of the crown should be 3/4 of the diameter of the whole stone. The base of the stone is usually round, but sometimes it is oval or pear shaped.[5]

TEXTBOOKS:

"Some Other Resources–Why are some rocks useful?" *Science* (3rd Grade) (Morristown: Silver Burdett, 1985), pp. 200-201.

Bromer, "Jewelry," *Art in Your World*, 2nd edition, pp. 229-232.

[1]Academician M.Keldysh, "Some Comments on the 1970 Lenin Prizes in Science," *Reprints from the Soviet Press*, 10 (29 May 1970), p. 29., [2]Max Bauer, *Precious Stones, Vol. I*, (New York: Dover Publications, Inc. 1968), p. 73., [3]Bauer, p. 78., [4]Ibid., [5]Ibid.

❑ Surprises in Eggs

One is certainly delighted by the creativeness of Fabergé when designing the surprises to be found in the Imperial Eggs. Often times he would include objects that directly related to the lives of the Romanov family. For example, the coronation egg contains a replica of the coronation coach which was used the year before in the coronation ceremony.

In the Russian fairy tale called *The Frog Tsarevna* an egg is described which has a special surprise in it which helps a man rescue his wife. Tsarevich Ivan was told that in order to rescue his wife Vasilissa the Wise and Clever, he had to kill her captor with a needle, which was in an egg, "the egg in a duck, the duck in a hare, the hare in a stone chest and the chest at the top of a tall oak tree..."[1]

Mexico: Cascarones

One delightful family tradition that takes place each spring in Mexico is the making of confetti-filled egg shells called Cascarones. Several months before Easter, families begin to save egg shells that have been cleaned after removing the egg from one end.

Together, family members fill the egg shells with confetti, seal the openings with a piece of tissue paper and decorate the shells with watercolors or markers. Then, on Easter Sunday—or in some other Latin American Countries like El Salvador—the filled, decorated eggs are smashed playfully on the head of a friend or relative, covering them with the colorful surprise.

WRITING ACTIVITIES:

1. Think of a time in your life when you were surprised by something you opened up. Describe the feelings you had anticipating what you were going to receive when you opened the object. This object might have been a grocery product or a gift for a special occasion. How did you feel when you discovered the contents were something other than you anticipated? Describe the moment of discovery. Were you pleased or disappointed? Explain. How did the contents of the object modify your feelings towards the person or company that surprised you?

2. Imagine that you are one of the women in the royal family who became a recipient of one of the Fabergé designed eggs. Select one of the eggs. Describe how the moment affected you psychologically when you opened the Imperial egg and discovered its hidden surprise.

[1]The Fire-Bird Russian Fairy Tales, "The Frog Tsarevna," (Moscow: Progress Publishers), n.p.

❑ Imperial Eggs as a Topical Focus in Problem Solving

If students were to brainstorm questions related to what gives an egg designed by the goldsmith Fabergé the appearance of being Imperial, they might discuss things that will give them a new way of thinking about the eggs and "a genuine need and desire to investigate"[1] these special art objects. As the teacher you can provide students with opportunities to work together. Change the pairings or groups often and organize them for a known purpose, but not by ability. Delineate the outcomes for the groups and establish ways to rotate the leadership roles.

CONCEPT: Visual art objects may be studied through contrast and comparison in small group discussion.

OBJECTIVE: The student will be able to contribute in small group discussions that brainstorm about works of art, using oral language skills.

MATERIALS:

- paper for a timeline
- images of the imperial eggs

ACTIVITIES:

1. Participating in small group discussions the students might begin with conversation about the appearance of the eggs. Next, the students begin discussing how the first Fabergé imperial egg differs from the last and the range of eggs designed in between. To create a timeline of the development of the imperial qualities of the eggs, the students might list the different techniques used in the eggs, the family iconography, the worth of the craftsman's labor, the worth of the jewels, gold, silver, steel, and/or platinum, and other visible qualities.

2. The students might also speculate on the type of eggs that might be created today if Fabergé and the Romanovs were still alive.[2] New jeweler's equipment and techniques might be discussed as well as minerals to include in the eggs such as rocks from the surface of the moon. Furthermore, how would portraitures of the Imperial family differ now after the art historical impact of artists like Picasso and David Hockney?

EVALUATION: Students were able to discuss the topical focus for problem solving using oral language skills such as conversing and discussing.

[1]Diane Willard "Problem Solving" Teaching Exceptional Children (Summer 1989)

[2]The last Romanov died June 27, 1989. Prince Vasili, nephew of Emperor Nicholas II died at age 81. His mother was Duchess Xenia, sister of the last Czar and his grandfather was Czar Alexander III. "Last Romanov Prince born in Russia dies," *The San Diego Union* (June 28, 1989), A-13.

Music

A BRIEF HISTORY OF RUSSIAN-SOVIET MUSIC

There are two great periods in Russian music. The first began in the tenth century with the influx of Christianity into Russia. Combined with the Byzantine chant of the Eastern Church and after four centuries a Russianized chant developed, *znamneny*, the theory of chanting by signs. This became the first distinct Russian art music.[1]

"The Russians have always been an isolated people. The Iron Curtain was not of course an invention of the Soviets, but has existed for almost a thousand years. Russia's long separation from the rest of Europe, moreover, was not the result of simple causes like distance, climate or her impingement upon Asiatic and Near Eastern peoples. The chief reason why Russia is geographically European and culturally only part-European derives from an event now remote and ossified in the pages of history-the breaking up of the Roman Empire. From that division Russia inherited not the Latin civilization of the West, but the Greek or Byzantine civilization of the East; and her Christianity for nearly a thousand years thereafter was never that of Roman Catholicism, but of the Orthodox Eastern Church.

It was geographical position which determined Russia's early intercourse with the Eastern Roman Empire. In the ninth century the beginnings of a Russian state are visible in a dynasty, headed by Vikings from the North, which centered at the ancient city of Kiev. These early Slavs were a primitive people who lived by agriculture and herding. They were heathens, worshippers of wooden idols. For centuries they had been in contact with the Eastern Roman Empire, moving down their natural waterways to trade at Constantinople. They came bearing furs, honey, amber, wax, and-the inevitable prize of barbaric warfare-slaves. For these they purchased the fine Byzantine cloths and wine.

In the year 988 when the ruler of Kiev, Vladimir I, forcibly converted his subjects to Chrisianity, he called in priests of the Eastern Church to teach the new faith. As the religion quickly spread through the country it brought with it the seeds of Byzantine culture. Laws were established based on the Byzantine codes; churches arose modelled after the architectural plan sanctioned by Byzantium. With the Greek priests came the alphabet, and soon an infiltration of Byzantine literature. In the early monasteries appear the first Russian chronicles, and the beginnings of a literature of sacred writings. With the first priests there also came singers and choristers to teach the performance of the Byzantine chant."[2]

The second period developed in the late eighteenth century as the influence of Western European symphonic works, piano compositions, theater, and Italian opera impacted Russian culture. The turning point of the establishment of the Russian nationalistic style of music occurred with Glinka, "the father of Russian music".

Peter the Great was the first to allow Western culture to import arts and sciences into the isolated country in the seventeenth century. The musical culture changed. Music in society became more important. The church music became more dependent on the functions of the imperial court. The foundations of professional theater art in Russia began during Peter's reign. Empress Anna introduced Italian opera to the court theater in 1733 and in 1755 the first "Russian" opera, *Cephalus and Procis*, a story from Greek mythology, based on a text by the poet Sumarokov was composed by Araja, an Italian. Not until the late eighteenth century did themes with Russian life and customs appear. This came about due to the emergence of a new democratic art of the people contrasting the art of the court culture.

The most well known from the group of national composers who emerged were Fomin (1761-1800), Matinsky (1750-1820), and Paskevich (1742-1800). Fomin produced perhaps the first true Russian opera Anyuta, in 1772, with the libretto written by M.V. Popov. One of Fomin's operas *The Post Drivers* includes a song and chorus based on the same folk tune Tchaikovsky used in the finale of his Fourth Symphony a century later. Matinsky, a liberated serf was sent by Count Yaguzhinski to Italy to study music. He later retired from composing operas and became a mathematics teacher; he wrote articles and books on geometry, the arts, and geography. Pioneers like Fomin, Matinsky, and Paskevich created embryonic Russian stage pieces that were the beginnings of greater development of Russian art music in nineteenth century.[3]

Mikhail Ivanovich Glinka became the first Russian composer of genius; his work was the foundation of the nationalistic style of Russian music. His eclectic style, Western influence combined with a strong Russian flavor created new art music. Glinka was a contemporary of Alexander Pushkin, who was five years his senior; they were for a time friends. They lived in a time of patriotic fervor, during the early reign of Alexander I. Nationalistic feeling was felt throughout the country for the first time as Russian armies were able to defeat the French armies. This began a new era in Russian life and history.[4] *Ruslan and Ludmila* is the second and most famous opera by Glinka. Inspired by Pushkin's tale of this Russian folk-lore, this

work established Pushkin's reputation. This romantic fairytale in verse is dream-like, filled with fantasy, some horror, humor at times, satirical and enchanting.[5]

Alexander Dargomyjsky, "the mystery man of Russian music" was a composer of innovative music theories and influenced many contemporaries but whose works are seldom heard. His first opera, *Esmeralda*, based on a story by Victor Hugo, was not performed for eight years. When performed in 1847, it closed after three performances. *Rusalka*, based on Pushkin's work was his most popular work. *The Stone Guest*, also based on Pushkin's version of the Don Juan story was completed by Cesar Cui after Dargomyjsky's death.

The most famous group of the nationalist composers became to be known as "the Five." The originator and leader of the group was Mili Bakakirev, a student of Glinka. The first recruit was Cesar Cui, an officer in the Engineering Corps of the Russian Army. Two of his compositions include The *Captive in the Caucasus* and *The Captain's Daughter*, both based on Pushkin's works. The second was Modest Mussorgsky, an officer in the regiment. Mussorgsky met Cui at Dargomyjsky's home. A talented pianist but without a foundation in music theory, Mussorgsky studied with Balakirev. Well-known works by this powerful composer are Boris *Godunov*, an opera based on Pushkin's play of the same title, *Night on Bald Mountain*, a symphonic poem, and *Pictures at an Exhibition*, a suite for piano. Nicholas Rimsky-Korsakov was the third Russian musician to join the group. He was a midshipman at the Naval Academy. He recorded many of the Saturday evening meetings in his *Chronicle of My Musical Life*. "Balakirev, alone or four-hands with Mussorgsky, would play Schumann's symphonies and Beethoven's quartets. Mussorgsky would sing something from *Ruslan and Ludmila*..." There were other times in which Stasov would read from the *Odyssey*, and the painter would read Gogol's *Viy* . Pushkin's works influenced Rimsky-Korsakov as well with the compositions, *Mozart and Salieri*, *The Tale of the Tsar Saltan* , and *The Golden Cockerel*. Alexander Borodin, a chemist from the Academy of Medicine was the last to join. His most famous is probably the opera *Prince Igor*. Even though Vladimir Stasov was not one of the Five, he certainly was within the circle of the new Russian artists. Stasov was not a composer, but a historian, art critic and a great promoter for the nationalist movement within Russia at that time.[6]

Peter Ilyich Tchaikovsky, son of a mining inspector studied music but didn't realize his talents. Upon graduation at nineteen, he became a government clerk. At twenty-one he was accepted in a newly established musical school, St. Petersburg Conservatory started by Anton Rubinstein. He graduated in 1865. In 1869, Tchaikovsky composed the overture-fantasy *Romeo and Juliet*, which was revised with the advice of Balakirev. He completed it in 1879 as well as his most successful opera *Eugene Onegin* which is based on Pushkin's poetic work. Tchaikovsky stood apart from the Five. The Russian flavor is very strong and instinctive in his works.[7] Scriabin, Rachmaninov, Stravinsky, and Prokofiev were born within a twenty year span, 1872-1892. These four enriched the modern music of the world. Their professional skill coupled with their creative outpouring advanced Russian music immensely.

ACTIVITIES:

1. Have the students re-read the section on "the Five". How does spending time together in a group activity help the individual grow? How does it benefit the group? Does it impact society? Use the following strategies for developing oral language as it relates to these topics: conversing, discussing, reporting, debating, entertaining and questioning.

2. Provide students with opportunities to work together. Group students for a known purpose, but not by ability. Delineate the outcomes for the groups and establish ways to rotate the leadership roles.

3. Present the students with a problem-solving exercise, such as creating a new form of notation for the purpose of creating music/sound. First, discuss existing and ancient language of music. Cooperative, small group activity, pairing is encouraged.

4. Glinka was born in Novospasskoye (now called Glinka), which his father, a retired army captain, owned. In his early years, Glinka was cared by his invalid grandmother. She pampered and feared for his health (his older brother had died in childhood), seldom permitting him outside. The first six years of his life were spent in overheated rooms. In Glinka's Memoirs he writes: "My musical talent expressed itself at this time in a passion for bell sounds (peals); I listened greedily to these sharp sounds, and was able to imitate the bellringers skillfully on two copper basins."[8]

[1]Ellon Carpenter, "Russian Music Theory: A Conspectus," ed. Gordon McQuere, *Russian Theoretical Thought in Music*, (Ann Arbor: UMI Research, 1983), p. 4., [2] Richard Anthony Leonard, *A History of Russian Music*, (New York: Macmillan, 1957), p. 12., [3]James Bakst, *A History of Russian-Soviet Music*, (New York: Dodd and Mead, 1966), p. 21., [4]James Bakst, p. 37-38., [5]This tale can be found in many collections of Russian Folk or Fairytales., [6]James Bakst, pp. 66-67., [7]Nicolas Slonimsky, *The Concise Baker's Biographical Dicionary of Musicians*, (New York: Schirmer Books, 1988), pp. 1247-1248., [8]David Brown, *Mikhail Glinka, A Biographical/ Critical Study*, (London: Oxford University Press, 1974), p. 11., [9]David Brown, *Mikhail Glinka, A Biogmphical and Critical Study*, London: Oxford University Press, 1974, p. 11.

PERSPECTIVES ON CONTEMPORARY SOVIET MUSIC

Commentary by Igor Gruppman

Igor Gruppman is Concertmaster of the San Diego Symphony, appointed in August 1988. Associated with the Symphony in 1982, Gruppman served as Acting Co-Concertmaster in 1987 and Concertmaster for the 1988 Summer Pops season. He has also been Concertmaster of the San Diego Chamber Orchestra since 1983.

A native of Kiev, Igor Gruppman began studying the violin at age seven. When he was eleven he won first place at the National Youth Competition. Gruppman studied at the Moscow Central Music School for outstanding musicians by scholarship. He studied under Leonid Kogan where he earned a M.A. in Music and Performing Arts from the Tchaikovsky Music Conservatory in Moscow. In 1975, he won the National Violin Competition in Moscow.

In 1979 Gruppman immigrated to the United States. At that time he was a student of Jasha Heifetz in a masterclass at USC. He has appeared as a soloist throughout the United States as well as the Sviatoslav Richter Chamber Orchestra and Kiev

Philharmonic Orchestra.

In the fall of 1989, Igor Gruppman and Mikhail Gantvarg, violinist from Leningrad, will be featured performers in a program presented in conjunction with the San Diego Arts Festival: Treasures of the Soviet Union.[1]

Contemporary Soviet Music: Dramatic Change In Recent Years

Classical music as well as the arts were suppressed for many years in the Soviet Union. It happened right after the revolution in 1917. Even great, recognized, not-so-contemporary composers like Shostakovich were persecuted for the type of music they wanted to write. It was considered decadent. Up until the period of *glasnost* and *perestroika*, just a few years ago, this had been the case; the music of contemporary composers was published and performed in the west. There were a great many difficulties for new music to be performed in the Soviet Union. I remember having difficulties to arrange the premiere of a piece by one of the Soviet composers, Denisov. Later, the piece was published and recorded in the United States. It had great success.

After Gorbachov came to power, following *perestroika*, changes were dramatic. The artists received alot of freedom to compose, and to paint. Alot of art had already been produced and written music finally had a chance to be seen and heard by millions of people. You may say that right now there is a period of artistic renaissance in the Soviet Union. Contemporary classical music is one of the great parts of that process.

There are many different organizations that provide a cultural exchange between the Soviet Union and American composers and musicians. There are many permanent music clubs that provide exchanges between composers so that new pieces, freshly composed in the Soviet Union are being performed on university campuses in the United States and vice versa. There is a great amount of activity between the two countries in this way. There will be an exchange of twelve prominent American composers going to Leningrad and twelve Soviet composers will be performing in the United States.

Q. What makes Russian classical music Russian?

A. It is very difficult to determine what makes Russian classical music Russian. A few facts. In this instance I would like to use the term Soviet, instead of Russian, because the Soviet Union is composed of many, many different nationalities and national groups that have their own folklore, languages and their own classical music. The Soviet contemporary music as well as the Russian music of old is very, very close to the folklore, the art of the people. For instance, Stravinsky was fascinated with Russian folklore and used alot of folk melodies in his compositions throughout his entire career as a composer.

Another aspect I'd like to mention is the very deep connection with the church, with the worship. Russian music was always very close to the church; it was spiritually connected and inspired by it. After the revolution during the period of oppression, (before *perestroika*) the establishment could not accept the closeness of the music to the church. Many composers were persecuted just for that. Right now there is a new wave, a new hunger for music filled with the spirit of worship of God. Alot of themes of musical compositions as well as other art is very closely connected with the Russian Orthodox Church.

No matter how modern, how avant-garde, it deals with people's feelings. It is never totally cerebral. It is very much the music of the people.

Q. Is the music called Russian or Soviet?

A. Many of the composers live in different parts of the Soviet Union. They are inspired by different kinds of folklore, different types of music that influence their instrumentation, the form of their pieces, and certainly their spiritual background. The term Soviet would be more complete. Russian, however would apply to Russians, the Russian group of people and their folklore, music, and contemporary composers.

While I talk about folklore, I wouldn't want to diminish in any way the Western influences on the contemporary Soviet music. It is overwhelming. In this sense, the Soviet music, particularly contemporary, is very much Western. The closeness to the church songs, folk songs and motifs in the art is just what makes it different.

Q. How important is classical music in the lives of children in the Soviet Union, in their homes and schools?

A. Music in the lives of children is of great importance. Music and musical education are government supported. The children have access to the concert halls, opera houses, ballet theatres and the tickets are very inexpensive. Children in a great way are encouraged to participate in the process. Musical education is accepted as one of the best in the world. Broad musical education, in terms of musical history, theory, aesthetics is provided for children from an early age. They have many specialized schools in every city. As far as the home situation, it is usually up to the parents. Like everywhere else in the world, some parents are musically inclined or would like the child to be a musician.

Glasnost and *perestroika* probably did not change music education. That was available to children of all ages in the Soviet Union. The only difference is that more contemporary classical music is included in the school curriculum. This is very important for children to have access to the music written now. This reflects the spiritual changes in the country of their generation.

Q. Would you make a comparison between being a violinist in San Diego and being a violinist in the Soviet Union?

A. I have to take two aspects into consideration. One is orchestral playing and being a member of the orchestra. The basic difference would be that orchestras in the Soviet Union are government supported. This means that all of the musicians in the orchestra have job security. As you know the orchestra scene in the United States is very grim. Alot of orchestras are folding. Alot of wonderful musicians are unemployed. The reason is because government subsidies cannot support an orchestra. Ticket prices are so high that the vast

majority of audiences are prevented from attending the concert halls. There is a gray side. When a government supports orchestras and art and education in the Soviet Union, it also controls it. That is why before *glasnost* and *perestroika*, there was the period of "darkness", as you call it. When a government controls or restricts art, what is performed by the symphony orchestra becomes totally unacceptable to a free artistic soul. All that is creative and new suffers.

The next aspect is the solo performance. There are also differences along the same lines. In the United States you have all the opportunities to do anything you want. You have the opportunitiy to contact anyone you want and to make deals and tours. There is total artistic freedom, maybe even too much. In the Soviet Union, you didn't have that. Right now the situation is changing very dramatically. The centralized unit that handled all the artists is no longer doing it. Separate organizations are emerging, like artist managers who are allowed to contact Western presenters and different concert organizations in the United States.

Q. Who are the known composers in the Soviet Union today and give a description of their music?

A. Alfred Shnittke, Arno Piaart, Sofia Gubaidulina, Vladimir Tarnapolski and Edison Denisov are my contemporaries.

All of these composers are from different parts of the country. Their music is very, very different. Most modern music is versatile, using all kinds of writing techniques and instrumentation. Tamapolski is probably the most modernistic of them. He uses singers together with different instruments. The spirit of his music and the others reflects the struggle of artists in this society, some of the frustration and despair they feel. All Russian art is about hope in a humanistic and religious sense. You can find that spiritual charge in all of their contemporary compositions. [2]

[1]Les Smith, "Biography on Igor Gruppman," (San Diego: San Diego Symphony, 1989).
[2]Taped commentary, questions prepared and commentary transcribed by Momiji Seligman, 6/89

❑ Russian Nationalistic Movement in the Arts

A spiritual awakening occurred in the mid nineteenth century. Liberalism was new after the suppressed period of reign under Nicholas I. A renaissance movement began with a strong nationlistic feeling. In the disciplines of art, literature, painting, architecture and music the artists composed and created with two main sources. One was the the everyday life of the Russian man and woman, of their folk songs, folk tales and folk art. The second was the expansive Russian history, from ancient through medieval and then modern times. The influence of the history of Byzantium, Islam, Jewish, and the Tartar Orient along with the Orthodox Church was evident in the creation of the nationlistic arts.

CONCEPT: Political liberalism enhances artisitic development of a nation.

OBJECTIVES: The student will be able to read and listen to recordings, or attend concerts on nationalistic compositions of the USSR in the mid nineteenth century and use oral language skills for conversing, discussing, reporting, debating, entertaining, and questioning the new information on political liberalism to develop critical thinking skills.

MATERIALS:

- local live performances by the San Diego Symphony (often aired live on radio)
- local live performances by other professional ensembles, university orchestras, etc.
- recordings on video and audiotape cassettes, records, CDs and radio
- textbooks
- sheet music
- biographies
- periodicals

ACTIVITIES:

1. Engage students in character studies of the Five: Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin. Also, study the circle of friends with whom they associated: artist and architect Victor Hartmann; historian, art critic, and lover of music: Vladimir Stasov; Glinka's sister, Ludmila Glinka; painter Myasoyedov; and painter Ilya Repin.

2. Pair students to engage in dialogue to analyze the character of Soviet composers through attitudes and values. Students are to examine what ethical, political, social, aesthetic and religious value the composers maintain. Explore why the individuals compose what they did and how they accomplished the compositions.

3. Students are to role play a discussion of two piano pieces which later become the two large-scale piano works to come out of Russia. Mussorgsky's *Pictures at an Exhibition* and Tchaikovsky's *Piano Concerto in B flat minor*, both composed in 1874. In a collaborative effort, they react in character to both pieces. Students will be as specific as possible, relating musical facts about either or both pieces.

4. In small groups, students are to examine the Russian-Soviet opera style, form, texture, content, rhythm and harmonies of this nationalistic period. Each group will select a different opera to study and analyze through reviewing the score, listening to selections, reading the biography of the composer and the surrounding historical circumstance. Each group will report orally to the class and in written form to the teacher.

EVALUATION: The student will have demonstrated the ability to interpret and understand the nationalistic style in music, art and literature in an oral event to demonstrate development of critical thinking about political liberalism.

❑ Conducting

One of the most difficult and most rewarding of all musical activities is conducting. The Soviet conductor Vassili Sinaisky will be the Guest Conductor of the San Diego Symphony in November, 1989. Skilled at directing musical performances, he has conducted leading orchestras in Berlin, Dresden, Leipzig, Helsinki, Leningrad, and in Moscow, where he is a conductor of the esteemed Bolshoi and of the Moscow Symphony Orchestra. His ability to secure unanimity in the execution and

the interpretation of the music allowed him to become the first Soviet conductor to win a first prize/gold medal at the von Karajan Competition.[1]

CONCEPT: Visible gestures of the conductor have changed since ancient times.

OBJECTIVES: The student will contribute to a panel discussion on the skill of conducting in the history of music as a researcher, panel member, or audio-visual aids assistant.

MATERIALS:

- piece of iron
- roll of paper
- staff or long stick
- baton
- violin and bow
- metronome
- lute
- clock or object with a pendulum
- appropriate recordings to conduct by
- equipment for playing the selected recordings
- video or film of a conductor
- video camera and blank tapes

ACTIVITY:

1. Students are to work in small groups with each group preparing one panelist for a panel discussion on conducting. Assign each group a different time period in Music History. For example, one group might be assigned the Middle Ages, another the 17th and 18th centuries.

2. After researching the selected time period, students will select a conductor to represent their group on the panel. That is, Mendelssohn or Stravinsky might be the panelist from one group and Berlioz from another.

3. Each group shall find examples of recorded music to assist its panelist, and research how rhythm might have been indicated by the chosen musician. Also, the students should find out as much as possible how dynamics were controlled, the tempo was chosen, the accompaniment was balanced, the music was interpreted, the conductor was prepared, the rehearsal was conducted (i.e., did the conductor skip from one point to another assuming that the musicians knew the music already, or have weeks rehearsing), and the kind of study that prepared the conductor for a performance (e.g., the Soviet conductor Sinaisky studied at the Leningrad Conservatory with Ilya Musin).

4. Members of the small groups shall also determine how they will present the conductor's style on the day of the panel discussion. It may be entertaining if Habeneck is shown taking snuff during a performance of Berlioz's *Requiem*, or tragic in the case of Lully inflicting a mortal wound when he hit his foot with a cumbersome staff.[2]

5. Having the questions in advance, the panelists will also address their views on certain practices. Shall the conductor be seated to conduct from a keyboard (C.P.E. Bach, 1753), or should the conductor support the 19th century practice of facing an audience, his back to the orchestra?

6. Following the panelists' presentations, questioning should take place.

EVALUATION: Using a portfolio approach, record the students with video equipment so that they might have a record of their participation in the project. Use group discussion to critique the participation in the presentations.

[1]Les Smith "Vassili Sinaisky, Guest Conductor" *Biographical Information*, San Diego Symphony (March 1989)., [2]Stanley Sadie, ed. "Conducting," *The New Grove Dictionary of Music and Musicians*, 4 (Washington, D.C.: Grove's Dictionaries of Music, Inc., 1980) p. 643.

CHOIR DIRECTOR CHERNUSHENKO

Vladislav Chernushenko is the famous artistic director of The Academic A Cappella Choir. He has been the director for 13 years, and at one time had sung in the choir. Born in Leningrad in 1936,[1] he studied in the choir school sponsored by the Leningrad A Cappella when he was twelve years old. The choir school decided his future. Nine students in his class went on to become fine musicians. Alexander Dmitriyev is the conductor of the Leningrad Philharmonic Symphony Orchestra, and Vitali Vasiliyev is chief conductor at the Opera theater. Three other students including Chernushenko were recommended for the Leningrad Conservatory after graduating from the choir school. Then, following graduation from the Conservatory, he was offered an apartment and recommended for graduate school. Instead, he decided to become a music teacher in Magnitogorsk (Urals), and he organized a children's choir during the five years he was there.[2]

When he returned to Leningrad, he enrolled in the symphony orchestra conducting department. His Chamber Music Choir became the hit of the theater season as a result of hard work. The 60 singers met seven or eight times a week instead of two because they believed in him and the power of music. He left that choir to direct the Academic A Cappella Choir.

Some of the pieces sung by the Choir include Sergei Rachmaninoff's *Vesper Mass*, Mozart's *Requiem*, Tchaikovsky's *Liturgy*, Beethoven's *Ode to Happiness*, Bach's Masses and fugues, mischievous Russian rounds and cantatas, and oratorios of modern composers.[3]

Next he was appointed rector of the 126 year-old Leningrad Conservatory (Tchaikovsky was a member of its first graduating class). Chernushenko believes that the Conservatory today is a place for "outstanding musicians who combine teaching with concert activities."[4] He also observes that the Conservatory has had to deal with questions pertaining to music education all over the country. "It has to train brilliant performing musicians and enthusiastic educators for all spheres of musical life, from secondary schools to amateur art clubs. Neglect of musical and artistic education affects morale and even the economy. Experiments in the USSR and other countries, Japan for instance, have shown that a person educated in the humanities is a better worker than one who is not."[5]

The Conservatory's first rector, Anton Rubinstein, once said that music demanded all of our thoughts, our time, and our energy. Vladislav Chernushenko lives according to that principle. Now his next goal is to become the conductor of an opera theater because he loves the stage.[6]

[1]Alla Belyakova, "Born for Music," *Soviet Life*, 379 (April 1988) p. 49., [2]Belyakova, p. 50., [3]Belyakova, p. 49., [4]Belyakova, p. 50., [5]Ibid., [6]Ibid.

JAZZ ARTIST: OGANESYAN

In the last ten years Tatevik Oganesyan has been named the best Soviet jazz singer by the Soviet Leningrad Jazz Club. She sings her classical jazz songs in English as a result of listening to her older brother's classical jazz records. At age 13 she made her radio debut singing the song from Ella Fitzgerald's repertoire called *Paper Moon*.

When she went on tour in the United States in 1975, music critic John Wasserman described the orchestra's repertoire as jazz with an Oriental flavor. He thought Oganesyan's voice was tremendously successful because it was fiery and swinging.

In 1978 the prominent Soviet jazz composer and arranger and virtuoso pianist Igor Bril invited the talented singer to join his jazz group. This purely jazz band does new interpretations and improvisations of the world's classical jazz themes. Personally, Oganesyan prefers the themes of Duke Ellington, George Gershwin and Juan Tizol. When she participates in jazz festivals she always receives praise.[1]

[1]Levon Dayan, "Soviet Jazz Singer Tatevik Oganesyan" *Soviet Life*, 357 (June 1986) p. 51.

SOVIET MUSIC TODAY

At the seventh USSR Congress of Composers held in Moscow, prominent musicians from the United States and Russia met to discuss the work of Soviet composers and concert organizations, and ways to instill love for the great musical heritage of the past, and of musical trends in the world.[1]

Among the pieces played for the first time were Andrei Eshpai's *Fifth Symphony* and Tikhon Khrennikov's *Concerto for Cello and Orchestra*. Sarah Caldwell, artistic director of the Opera Company of Boston said that "listening to the works of contemporary Soviet composers, I could see how different they all are in style. Each piece has its own identity, which is of immense importance."[2]

Caldwell also noted that Natalia Satz, the founder of the Children's Musical Theater in Moscow, the only one of its kind in the world, is one of the few places where children are coming into the world of serious music in their studies of the ballet, opera and the symphony.

It is the lament of composers in both countries that there is a lost generation of young people who aren't familiar with serious music.

[1]Valentina Mikhailovich, "A Breath of Fresh Air," *Soviet Life*, 379 (April 1988) p. 60.
[2]Ibid., [3]Ibid.

MUSSORGSKY: *PICTURES AT AN EXHIBITION*

In Petersburg 1874, Vladimir Stasov, Russian critic arranged the showing of Victor Hartmann's public memorial exhibition, which included over four hundred articles including water colors, sketches, architectural drawings and designs. Upon visiting the show, Mussorgsky was impassioned to create a homage to his close friend and composed the series of the short piano pieces *Pictures at an Exhibition* in a few weeks. This only large work for piano composed by Mussorgsky was not published for twelve years, which was five years after his death, and then not recognized for nearly fifty years. Maurice Ravel, a French composer, transcribed it for orchestra in 1923 and at that time it was extremely well received.[1] The orchestrated version is still the best known form today. It was this piece that contributed to the awareness of all of Mussorgksy's music.

Promenade

The introduction of the suite is called *Promenade*, which represents the composer himself as he strolls from picture to picture. This movement is heard six times in all and its theme recurs in *The Great Gate of Kiev*. It has a different color and character each time it appears, but its alterations of 5/4 and 6/4 are invariably a little heavy, awkward and waddly; Mussorgsky weighed well over 200 pounds.[2] Each time the movement is heard a different feeling is conveyed which reflects Mussorgsky's mood as he views the pictures.

Gnomus (Gnome)

This was a design by Hartmann for a toy nutcracker for a Christmas tree. Like the hero of Tchaikovsky's ballet, the nutcracker was popular in Russia during that period, but this nutcracker appears eerie and threatening in Mussorgsky's representation. In an electronic music version, created by Tomita, a Japanese/American composer in the mid 1970's, the gnome appears more whimsical and mischievous.[3]

Il Vecchio Castello (The Old Castle)

Stasov describes the painting as, "a medieval castle before which stands a singing troubadour".[4] This is a sadly beautiful piece, very melodic and picturesque. In a rock rendition by Emerson, Lake and Palmer, an English rock group in the late 1960's, words were added and sung.[5] Tomita also adds a prevalent singing line produced electronically. It is not as evident in the piano music nor the orchestration.

Tuileries (subtitled Dispute of Children after Play)

This watercolor of the famous gardens in Paris depicts nurses with children. One hears ring-around-the-rosy which after a while turns into quarreling sounds. It is a fast and brief piece which ends suddenly. Mussorgsky, more interested in people than the landscape of the gardens, places his emphasis on the children's activities.

Bydlo (The Ox Cart)

"The picture is believed to have been one of a large group which Hartmann painted in 1868 during a month's visit to the Polish town of Sandomir, an ancient, historic place and the scene of the third act in *Boris Godunov*."[6]

Ballet of the Chicks in Their Shells

Hartmann was stage and costume designer for a ballet production called *Trilbi* (by Charles Nodier, choreography by Petipa). The sketch shows ballet dancers in egg-shell like costumes, with openings for arms and legs and chick head coverings. This is a light, spright piece composed in the upper registers of the piano; in the orchestrated version much pizzicato is used. Tomita's version was used for San Diego's own KGB Chicken theme in the late 1970's.

Two Polish Jews, One Rich, the Other Poor

"This movement is usually called Samuel Goldenberg and Schmuyle, but that title is a late addition and has no authority in Mussorgsky's manuscript."[7] One of the two men is represented in musical form with sounds of confidence, dignity and aloofness (the wealthy man) while the other sounds whining, weak and pitiful (the poor man). The musical dialogue is masterful. Mussorgsky used themes based on the Oriental scales of ancient Jewish music.[8]

Limoges, the Market Place

More than 150 watercolors were painted by Hartmann in Limoges. Many paintings were of the well known French cathedral. Mussorgsky's representation again is his musical sketch of people, this time the quarrelling women in the market place.

Catacombae, Sepulcrum Romanum (Catacombs)

In the catalogue description of the Memorial Exhibition one reads: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." Heavy sustained and dissonant chords in a slow tempo throughout, the *Promenade* is stated and followed by *Con Mortuis in Lingua Mortua*. Mussorgsky appends a footnote in Russian: "A Latin text: 'with the dead in a dead language.' Well may it be in Latin! The creative spirit of the departed Hartmann leads me to the skulls, calls me close to them, and the skulls glow softly from within."[9]

The Hut on Fowl's Legs (Baba Yaga)

Baba Yaga, a witch from Russian folk-lore, lives in a hut on four chicken's legs. She flys through the air in her mortar. Hartmann designed a clock in the center of a Slavonic-Victorian style 14th century hut having a gabled roof and very detailed ornamentation. This is a very dramatic movement dealing with Baba Yaga's ride through the air. Baba Yaga appears in many Russian fairytales, including *Vasilissa the Beautiful*.

The Great Gate of Kiev

Hartmann submitted designs to the City Council of Kiev for a ceremonial gate to commemorate the event of April 4, 1866. The competition was abandoned abruptly and the Kievan gate was never erected. Apparently this gate was to mark the date which Czar Alexander II escaped assassination by Nihilists. Mussorgsky's tone picture is one of a ceremonial procession, of the majestic splendor of the czardom. He uses massive chords in forte and contrasts with soft sounds of chorale chords of the Church.

ACTIVITIES:

1. Compare original piano composition to Ravel's orchestration, Emerson, Lake and Palmer's rock version, and Tomita's electronic music rendition. Discuss how music affects all cultures and how it withstands time through history.

2. Roundtable the significance of gates, as a function and symbol as related to *The Great Gate of Kiev*. Compare and use critical thinking techniques in exploring gates to homes to gates of cities. Construct an imaginary gate; brainstorm, sketch, and create a model. Work in small groups to achieve a finished product.

3. In small groups discuss the music of *The Great Gate of Kiev*. What aspects of the movement create the "sound" of the gate? How does the instrumentation affect the kind of gate it was to be? In the original piano composition, analyze the treatment of notes, rhythmic structure and harmonies.

4. Write the lyrics you imagine the troubadour sings when listening to *The Old Castle*. What is he singing about? Is it sad, troubled, beautiful? Explain the reason for the mood.

5. Attend a performance of *Pictures at an Exhibition*. Write a critique of at least three of the movements. Which was most stirring to you and why? Which the most disturbing?

[1]Richard Anthony Leonard, *A History of Russian Music*, (New York: Macmillan, 1957), p.110., [2]Modest Mussorgsky, *Pictures at an Exhibition*, (New York: International Music Company, 1952), Foreword by Alfred V. Frankenstein., [3]Isamu Tomita, *Pictures at an Exhibition*, RCA., [4]Leonard, p.111., [5]Emerson, Lake and Palmer, *Pictures at an Exhibition*, EG Records, 1972., [6]Mussorgsky, Foreword., [7]Mussorgsky, Foreword., [8]Leonard, p. 112., [9]Ibid.

❑ Mussorgsky: *Promenade*: Theme Recognition

Modest Mussorgsky, most famous for his opera *Boris Godunov*, was one of "The Five", a nationalistic group of Russian composers which included the founder Balakirev, Cui, Borodin, and Rimsky-Korsakoff. These five musicians/composers collaborated in creating powerful nationalistic compositions which reflect Russian history, Russian folklore and contemporary Russian people and their lives. *Pictures at an Exhibition* is a series of musical sketches composed for piano by Mussorgsky, which was inspired by the works of a painter and architect, Victor Alexandrovich Hartmann. After Hartmann's sudden death, Mussorgsky viewed a gallery exhibition (1874) devoted entirely to his friend's work . The *Promenade* is the theme/movement which describes the composer walking from picture to picture. The tone color and tempo varies as Mussorgsky reflects. His feelings change as he views each picture.

CONCEPT: Themes can be recognized and enjoyed in piano and orchestrated music.

OBJECTIVES: Students will be able to create their own sketches of *Pictures at an Exhibition*, demonstrate recognition of the movements, and be able to associate the title with the music through discussion.

MATERIALS:

- cassette recording of *Pictures at an Exhibition*
- written synopsis of the piano work
- tape recorder
- 5 sheets of sketching paper (use front and back) for each student
- pencil, crayon, pastel chalk or pen (no erasers needed) for each student
- clipboard or heavy cardboard to support sketches
- chairs available throughout the room

ACTIVITY:

(Pre-requisite: Study Mussorgsky's *Pictures at an Exhibition*, and place recordings on reserve for students to preview.)

1. Students are to discuss and demonstrate the meaning of promenade. Where would such an action take place? With whom? Why? How many can participate?

2. Play the recording.

3. Practice moving about the classroom in a comfortable, unhurried manner. Students may want to demonstrate individually, in pairs or small groups. Allow volunteers to announce their imaginary destination or let the group guess after the *Promenade*.

4. Listen to the opening *Promenade* again.

5. Have the list of titles available. This will assist students to know the order of the viewings. On a sketch pad, sketch what is felt and heard using lines, textures, and colors to express the feelings of the music. Get up between each selection as the *Promenade* reoccurs to find a different seat to sketch the next picture. Reminder: When moving to the *Promenade* students will know a stroll is a leisurely walk. Imagine moving from picture to picture in a museum gallery. Take time in finding a seat to begin the sketch for the next "picture".

6. Continue listening to the music for an additional activity while students complete one favorite picture in crayon resist, on 9" x 12" construction paper.

EVALUATION: The students participated in a small group and created a sketch using line, texture and color to express his/her recognition of the movements and titles and the ability to differentiate between them.

See written synopsis provided earlier in this guide.

RUSSIAN-SOVIET OPERA

"Opera has always been popular in Russia. Tchaikovsky believed that the opera gave a composer an opportunity to influence masses of the people. Mussorgsky created in his operas generalized images of masses of the people representing a powerful force in Russian life. Rimsky-Korsakov imbued the Russian fairy tale opera with with political allegory."[1]

The beginnings of opera in Russia began with the eighteenth century under the reign of the Empresses Anne, Elizabeth, and Catherine. As the new capital Petersburg was built, an extravagant court life began. Empress Anne formed an Italian theatrical company at her court. Francesco Araja (1700-1770) arrived in 1732 with his company of singers, orchestral players, dancers, a ballet master, a scenic artist and stage "machinist".[2]

Fomin, Matinsky, and Paskevich were the first successful Russian imitators of the Italian opera style. Fomin wrote a over a dozen operas, his most successful, *The Wizard Miller*, a three-act comedy. Matinsky's opera, *The Petersburg Bazaar (As You Live, So Will Be Your Reputation)*, represented a realistic picture of village life and people. Paskevich's first opera, *Love Brings Trouble* was produced in 1772.

Mikhail Glinka's first opera, *A Life for the Tsar*, was a huge success. Printed critical reaction indicated the importance of this art form: "...with this opera is settled the question that is important for art in general, and for Russian art in particular, namely, the existence of Russian opera, of Russian music...With Glinka's opera there appears what they have long sought but not found in Europe—a new element in art, and there begins a new period in its history—the period of Russian music. Such an exploit...is a matter not merely of talent but of genius." (Odoyevsky, *Northern Bee*)

"Never before has any piece for the theatre aroused such lively, complete enthusiasm among us as a *A Life for the Tsar*...Mr. Glinka has fully deserved this attention. To create a national opera—that is such an exploit as will impress his name forever on the annals of our country's art." (Neverov, *Moscow Observer*)

"What an opera you can make out of our national tunes! Show me a people who have more songs!...Glinka's opera is only a beautiful beginning. He has managed to fuse felicitously all strains of Slavonic music in his creation. You hear where the Russian is speaking, where the Pole; the one breathes the expansive motif of a Russian song, the other the precipitate motif of a Polish marzurka." (Nikolai Gogol, *The Contemporary*)[3]

When Modest Mussorgsky began working on *Boris Godunov*, he was thirty years old. The first version has seven scenes and was completed in 1869. The second version has a prologue and four acts, completed in 1874. The third version was revised and reorchestrated by Rimsky-Korsakov in 1896. It is a portrayal of personal destiny amidst social upheaval. The opera is based on Pushkin's drama written in 1824. Pushkin was in political exile and this work was partly the result of Karamzin's *History of Russia* and the historical plays of Shakespeare.[4]

Boris Godunov was born in 1551. His family Saburov-Godunov were boyars of Moscow since the fourteenth century. Boris married the daughter of Ivan the Terrible. His sister, Irene married Ivan the Terrible's second son, the weak-minded Fyodor. In a quarrel in Ivan's court between Ivan and his

Boris Godunov. *Modest Mussorgsky*

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eldest son, Boris intervenes. The eldest son dies and Boris is injured. As Ivan realizes the consequence of murdering his heir, Boris is taken into his confidence. Ivan fears Fyodor taking the throne. Fyodor has a six-year old younger half-brother, Dmitri.

Three years later, in 1584, Ivan dies. The "Angelic Czar" Fyodor rules. However, by 1588, Boris becomes acting ruler, carrying on policies of Ivan without the cruelty that was exercised in Ivan's last thirty years of reign. Boris lessens the power of the ranking boyar-princes, the Shuiskis and Romanovs. In 1591, Dmitri dies. According to official accounts, Dmitri stabbed himself in an epileptic fit. [5]

The historical account continues. It is complex and multi-layered. In Pushkin's drama there are some similarities between Boris and Macbeth. Both have powerful ambition and troubled conscience. Mussorgsky's work of art is a monumental piece. "Mussorgsky never did plan to condense his story into a simple, unified plot of the kind upon which the drama of the West depends. Rather he chose the technique which many other Russian opera composers were to use and which is essentially that of the great Russian novels, i.e., a series of isolated scenes, mosaic-like episodes, not too closely connected but adding up to an epic panorama."[6]

Russian-Soviet Composers and Selected Operas

Composer	Opera	Libretto	Composed
Mikhail Glinka	*A Life for the Tsar*	Rosen	1834-36
	Ruslan and Ludmila	Pushkin	1837-42
Alexander Borodin	*Prince Igor*	Stasov	1874-87
Mili Balakirev	*Zhar-ptitsa (The Firebird)*	(fragments only)	1864
Modest Mussorgsky	*Salammbo*	Flaubert	1863-66
	The Marriage	Gogol	1868
	Boris Godunov	Pushkin/Karamazin	1868-69
			1871-72
	Khovanshchina	Mussorgsky	1872-80
Peter Tchaikovsky	*The Queen of Spades*	Pushkin	1890
Nicholas Rimsky-Korsakov	*Snegurochka (Snow Maiden)*	Ostrovsky	1880-81
			1895
	Sadko	Bel'sky	1894-95
	Mozart and Salieri	Pushkin	1897
	The Tale of Tsar Saltan	Pushkin	1901
	The Golden Cockerel	Bel'sky/Pushkin	1903
Sergei Rachmaninov	*Esmeralda*	Hugo	1888
	The Miserly Knight	Pushkin	1903-05
	Salammbo	Slonov/Flaubert	1906
Sergei Prokofiev	*A Feast in Time of Plague*	Pushkin	1908/unpublished
	The Gambler	Prokofiev/Dostoyevsky	1915-17
	The Love for Three Oranges	Gozzi	1919
	War and Peace	Prokofiev/Tolstoy	1941-43
			1946-52
Dmitri Shostakovich	*The Nose*	Shostakovich/Gogol	1930
	Lady Macbeth of the Mtsensk	Shostakovich/Leskov	1930-32
	The Gamblers	Gogol	1941-42
Igor Stravinsky	*Mavra*	Pushkin	1922
	The Rake's Progress	Auden/Kallman	1948-51[7]

ACTIVITIES:

1. Based on the historical account provided on Boris Godunov, have students complete the drama as they might resolve the situation of circumstance. Use the following strategies for developing oral language as it related to this event: conversing, discussing, reporting, debating, entertaining, and questioning.

2. In small groups, have the students discuss the title of the operas composed by Fomin, Matinsky and Pastevich over two hundred years ago. Are these topics that might apply today? Compare similarities and differences in cultures over an expanse of time.

[1]James Bakst, *A History of Russian-Soviet Music*, (New York: Dodd and Mead, 1966) p. 360., [2]Bakst, p. 26., [3]David Brown, *Mikhail Glinka, A Biographical and Critical Study*, (London: Oxford University Press, 1974) p. 88., [4]Janko Lavrin, *Pushkin and Russian Literature*, (New York: Russell and Russell, 1969) p. 140., [5]Alexander Pushkin, *Boris Godunov*, trans. by Philip Barbour, (New York: Columbia University Press, 1953) p. xi., [6]Richard Anthony Leonard, *A History of Russian Music*, (New York: Macmillan, 1957) pp. 114-115., [7]Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, (New York: W.W. Norton & Co., 1986) Vol. 1, Vol. 2.

RUSSIAN-SOVIET FOLK MUSIC

In almost every country in the world, songs are sung in villages and towns revealing the everyday aspects of life—its joys, its tribulations, and its triumphs. These songs of the people, or folk songs, have a richness that has endured for generations, and it is a tradition of communication that appears destined to last. Folk songs give insights into the universality of human experience and the common bonds that unite people everywhere.

Folk songs can be historic in nature, as indeed many are in the treasury of Russian melodies, or they can be of a contemporary genre, born out of the desire to express in musical terms topics of the present day.

The melodies that express emotional extremes, from joy to heart-rending grief, have always struck a responsive chord in people everywhere. Folk songs are sung at many festivals in the Soviet Union: religious ceremonies, wedding celebrations, funerals, historical events, and everyday events.

Until the last few years, Soviet popular music was cut off from important trends in Europe and the United States. Today, dance halls, theatres, clubs, and movies are ringing with jazzy and continental tunes like *Moscow Nights* and *Katusha*.

Folk music in the USSR follows the pattern of the history in that country. In rhythm, melody, and polyphonic treatment one can see the Slavic element and the influence of Byzantine and Mongolian cultures. Very little influence from Northern and Western Europe can be heard.

❑ Folk Music and Classical "Art" Music: Aesthetic Valuing

What is folk music? What is classical or "art" music? Both types of music are expressions of the human condition. Both folk and art music expresses the relationship between the human and the environment, between the human and fellow humans. A distinction of the terms "folk" and "art" would possibly be through the differences in process: the ways individual experiences in society are expressed. When people come together and produce the music of their culture and it brings them in allegiance with one another, that is an expression of folk music. Generally speaking, art music is when a composer produces music that expresses aspects of the social experience.[1]

CONCEPT: Folk music can be based on culture of today.

OBJECTIVES: The student will engage in group dynamics for the purpose of creating music. Collaboration, self and creative expression, listening skills, analyzing and demonstration will be incorporated into the final product.

MATERIALS:

- any contemporary classroom instruments, i.e., tambourine, bells, guitar, piano, drum and claves
- any instrument student uses at home, i.e., electronic keyboard, sax, drum machine and harmonica
- the body as instrument, i.e., voice (speaking, guttural, singing), clapping and stomping
- any classroom-found homemade instrument, i.e., table top, blinds, wooden flute and metal pipes
- any recording machines, i.e., tape recorder, sampler, record player, video recorder and computer

ACTIVITIES:

Pre-requisite: In small groups, have students brainstorm materials that are available to the group (see list above). Students are to plan to bring three to five "instruments" to class the following day for the purpose of exploring the pattern of sounds that can be produced and the texture of the combinations of sounds produced.

1. In small groups or pairs (it could be the same group or different from the above), have students discuss their favorite "folk" (rock, soul, jazz, folk, blues, etc.) artist or song today. Use the following strategies of conversing, discussing, debating, entertaining, and questioning.

2. Each group or pair will select a song from which four to eight measures can be derived that marks that artist's sound/characteristic. Using those measures have the students create a new "folk" sound that expresses their personality, their environment and social statement. Each group or pair will demonstrate live or by recording, a sampling of their created "folk" sound.

3. In small group work, as a separate activity, have students examine music theory. What are some of the "rules" for melody, harmony, and rhythm? Compare and contrast Western music and Eastern music. Students will use strategies of research in information gathering to find similarities and differences. Coming back together to work with peers, have students discuss and question their information. Students may then explore new ways of notation to express their music.

EVALUATION: The individual student as a listener, will be able to evaluate the uniqueness and the quality of the folk sound created by each group.

[1]Alexander L. Ringer, ed., *Yearbook of the International Folk Music Council*, 1969. 64-65.

GEORGIAN FOLK AND CLASSICAL MUSIC

Georgian Folk Music

Georgian folk songs are of the Georgian people. There are songs of celebration, work, ritual, epic, choral, marching, lyrical and historical content. Throughout Georgia's long history many cultures—Arabian, Mongolian, Turkish, and Persian—have had their influence. Georgia continued to preserve its language, written and oral, its architecture, its religion and unique song lore. However, Georgia is multilingual which stems from its historical development, social condition and geographical features. Kakheti, Kartalinia, Racha, Svaneti, Megrelia, Imereti, Guria, Adzharia are ethnographic regions whose musical dialects differ in rhythm, intonation, texture and harmony. All have a common feature: part-singing. This is noteworthy since Georgian folk song originated and developed in the surroundings of peoples whose songs were basically monodic.[1]

Lately, everything possible is done in Georgia to preserve, develop and to promote folk songs. But to pass the authentic songs to the future generation, more efficient measures are needed. The only way is to teach children, so that when they grow up, they would carry love of folk music all through their lives. In 1978 an ensemble,"Martve" was created by Natela Djigauri, Director of the Center for Artistic Education. It consists of young male singers (8-12 years of age) mostly from the families with long lasting folk song traditions. There is one girl in the company Maiie Makegeridre, who leads/sings "Krimantchuli", a kind of yodel, high-pitched part voice of Adjarian and Gurian songs.[2]

Multi-voiced songs are, as a rule, performed by men. An exception is the "Family Song". Some solo and two-voiced songs are sung by women. Singing in unison is rare, but when it does occur it is notable for ornamentation, free rhythm and improvisation.

Georgian folk music is basically vocal music closely related to the text; the instrumental music plays a secondary role. The characteristic feature of Georgian music is its polyphony, which is defined as a style of musical composition in which two or more independent but organically related voice parts sound against one another. Most often one finds songs in which the two upper voices move in close correlation while the lower voice forms the harmonic base. In some songs all three voices sing independent lines unified by the text, and tempo.

Georgian Classical Music

Alexander Borodin was born in Petersburg. His father was Prince Ghedeanov (Gedianishvili) whose family descended from the ancient kings of Georgia. Borodin was a professional scientist; his field was organic chemistry in which he received a doctorate in 1858. His contributions to music however, are remembered. *Prince Igor*, an opera in four acts is his best known work.

Alexander Tcherepnin was born in St. Petersburg in 1899. He studied piano and composed at an early age with encouragement from his parents but did not study formally. In 1917 he entered Petrograd Conservatory and studied music for one year. He then joined his parents on a journey to Tbilisi. He lived there three years and studied composition. He composed the *Georgiana Suite for Orchestra*, a five movement piece. The emotional center of *Georgiana* is the *Shota and Tamar* movement inspired by the legendary romance between Shota Rustaveli, who wrote the epic Georgian poem, *A Knight in the Panther's Skin* and his contemporary, Queen Tamar.[3]

Two very successful Soviet operas *Absalom and Eteri*, 1919 and *Daisi* (*Dusk*, 1923) composed by the Georgian composer Paliashvili are very lyrical and emotional; Georgian folk song melodies are developed. Both scenarios are based on moral and ethical ideas.[4]

❑ Georgian Instruments

Some national instruments of Georgia are *panduri* (three-stringed instrument), which is used for the main melody and the *chinguri*, the stringed instrument for harmonic base. The *salamuri* is a seven-holed flute. The *duduk* is an oboe-like reed instrument, common throughout the middle east. The *dole* is a cylindrical drum played with fingers, hand or two drumsticks. The *chiponi* is a bagpipe-like instrument made of goatskin. Another instrument commonly heard in Georgia today is the *garmon*, an accordion.

ACTIVITIES:

1. In small groups, have students compare and contrast the folk instruments throughout the world. One group may explore the string family, another the reed instruments, another percussion, etc. Students may tape recordings or play live from available instruments to demonstrate the similarities and differences. Students may choose to visually demonstrate their examples of instrument comparison through murals, slides or video presentation.

2. In small groups, have students examine why instruments are similar throughout the world and what makes them different. Use the following strategies for developing oral language as it is related to this question: conversing, discussing, reporting, debating, entertaining, and questioning. Students will need to explore the human physiology and environmental surroundings. Lastly, human aesthetic valuing can be analyzed.

3. Discuss with the entire class, the human voice and its function. Who uses it? For what is it used and how? When is it pleasurable or unpleasant? Break into small groups and examine the singing voice, from the soloists, duets, ensembles, to the largest of choirs. Have the students analyze creative expression and aesthetic valuing in relationship to discussing the above.

[1]Anzor Erkomaishvili, "Georgian Folk Songs," 1988., [2]Anzor Erkomaishvilia and Ramin Mikaberidze, "Martve, a Boy's Choir," (Georgia: Center for Artistic Education, 1982)., [3]Nicolas Slonimsky, *The Concise Baker's Biographical Dicionary of Musicians*, (New York: Schrimer Books, 1988), p. 1250., [4]James Baker, *History of Russian-Soviet Music*, (New York: Dodd and Mead, 1966), p. 362.

BRAT IVAN
(Brother John)

Traditional Folk Song
Arranged by A. Christiansen

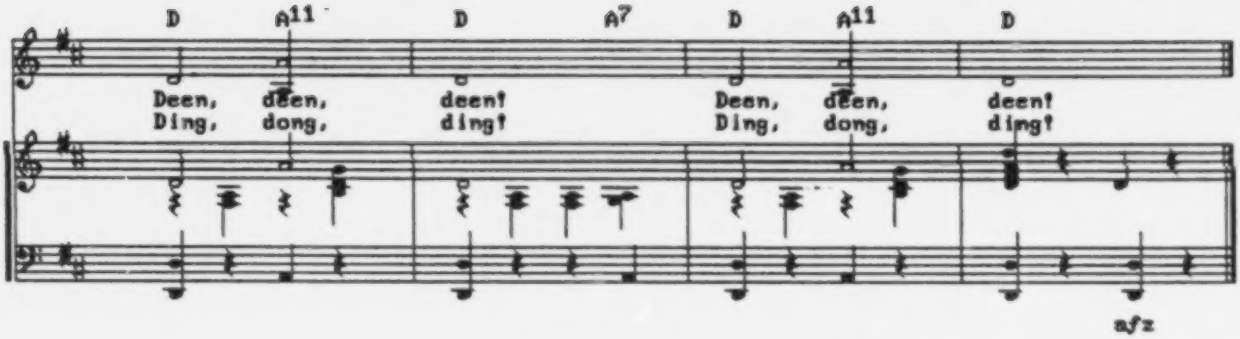
♩ = 132

MC MC D D

D A9 D D A9 D
Brat I - van _____, Brat I - van _____,
Are you sleep - ing, Are you sleep - ing,

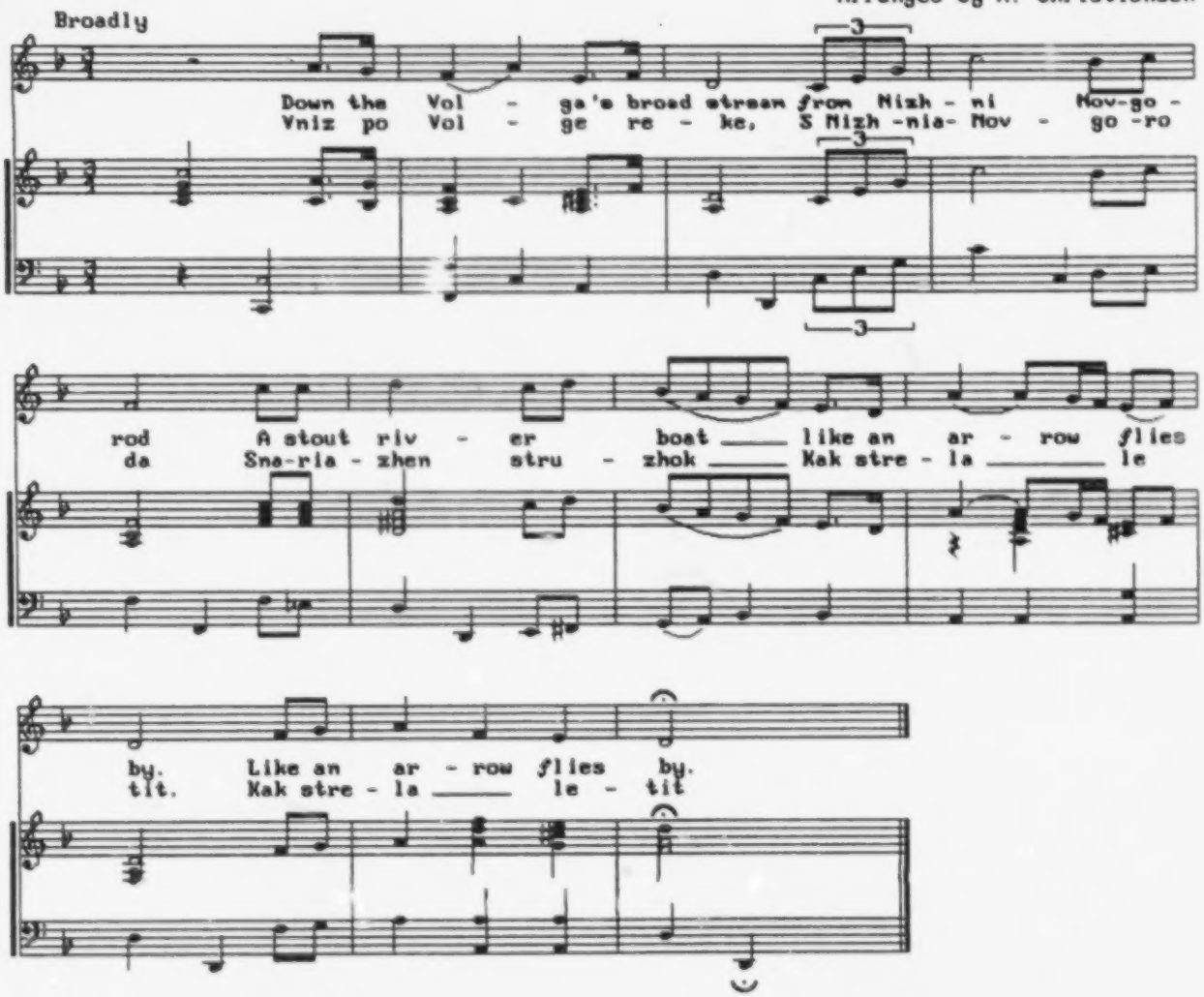
D A9 D D A9 D
Speesh beele ti, Speesh beele ti.
Bro - ther John? Bro - ther John?

D MA9 A11 D MA9 A11 D MA9 A11 D MA9 A11
Zvo-nyi v ko - la ko-la. Zvo-nyi v ko - la ko-la.
Morn-ing bells are ring - ing, Morn-ing bells are ring - ing,



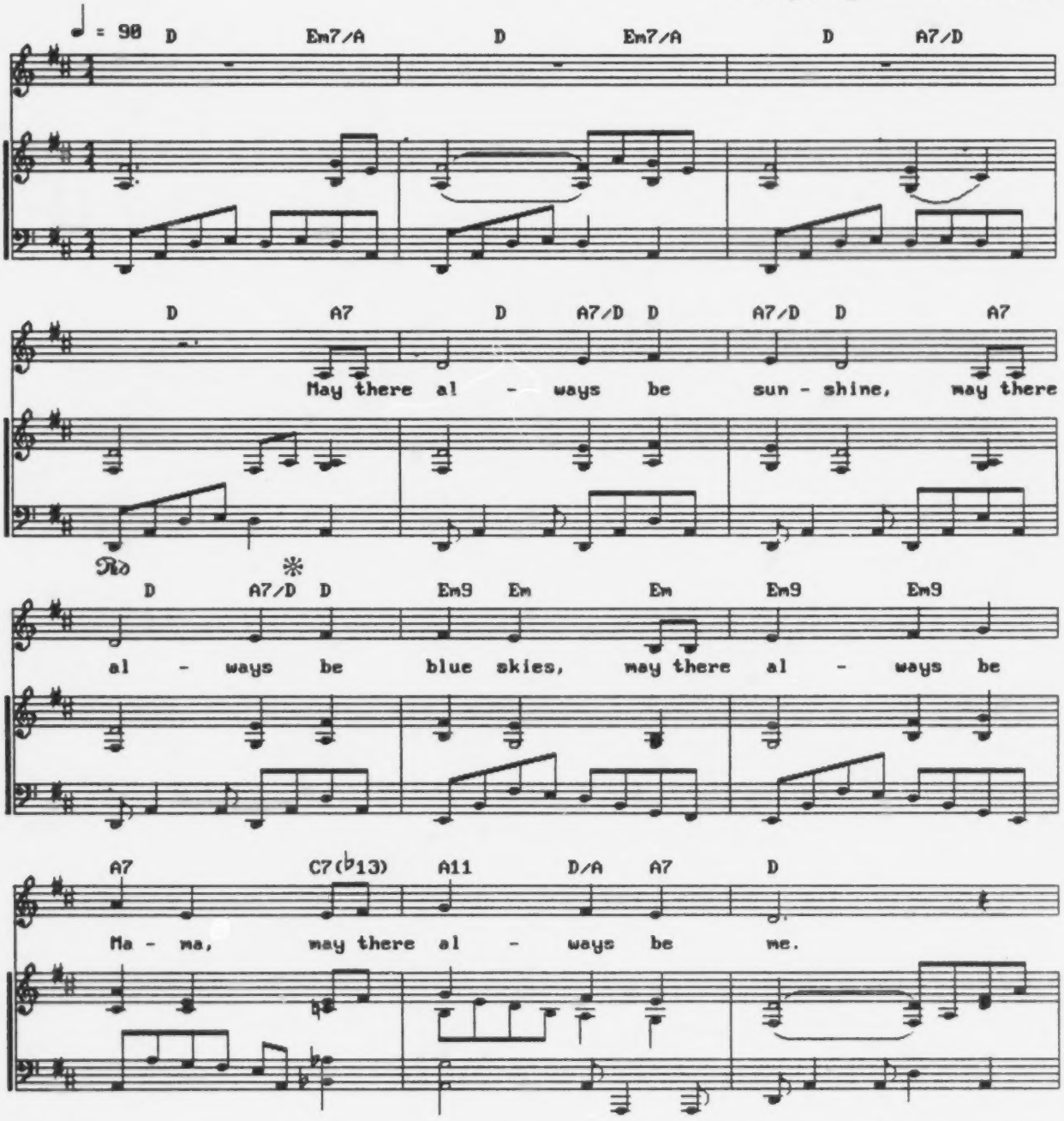
DOWN THE VOLGA RIVER

Words by M. Isakovsky
Music by B. Mokrousov
Arranged by A. Christiansen



MAY THERE ALWAYS BE SUNSHINE

Soviet Childrens's Song
Arranged by A. Christiansen



E♭ 7 Cm E♭ 7 D E♭ 7 Cm E♭ 7

D A7 D A7/D D A7/D D A7

Poost ʃsig dah bood - yet soln - sah, poost ʃsig

D A7/D D Em9 Em Em Em9 Em9

dah bood - yet nye - bah, poost ʃsig dah bood - yet

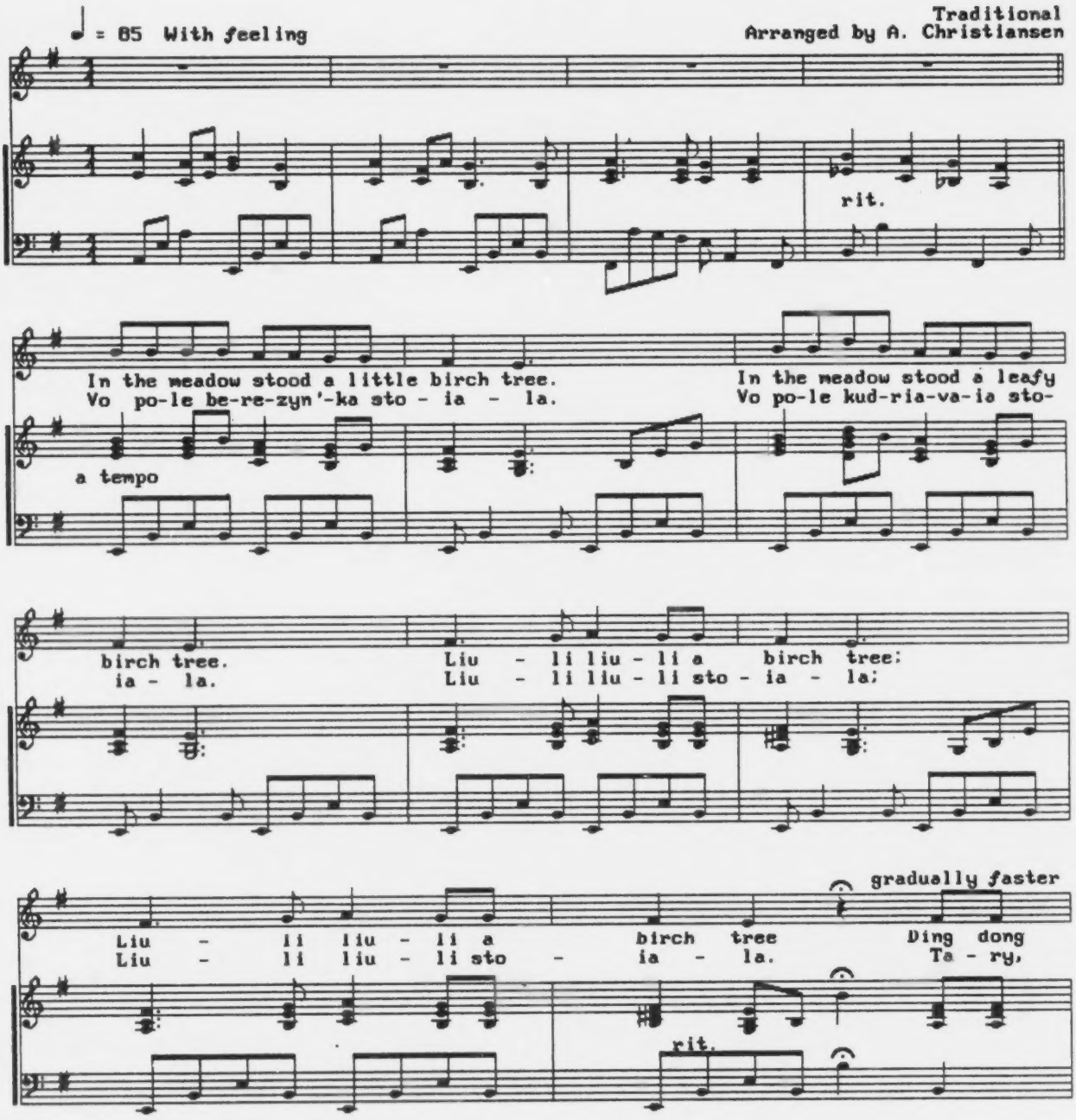
A7 C7(♭13) A11 D/A A7 D C7(♭13)

Ma - ma, poost ʃsig dah boo doo yah.

Em7/A A7sus F♯m19/A A9 D

rit.

THE LITTLE BIRCH TREE



did-dle, did-dle, oh! What a Mar-vel-ous oc-cur-rence, I was
Ma-vil', vil', vil', vil'. E - shche chu - do, per - vo chu-do, chu - do

there, I saw it all. What a Mar-vel-ous oc-cur-rence, I was
ro - di - na mo - ia. E - shche chu - do, per - vo chu-do, chu - do

there, I saw it all. I was there, I saw it all!
ro - di - na mo - ia. Chu - do ro - di - na mo - ia!

THE LONELY ACCORDIAN

Words by M. Isakovsky
Music by B. Mokrousov
Arranged by A. Christiansen

TEMPO

Once more
Sno - zva

night drops its cur - tain of still - ness, not a
sa - mer - lo vse do ras - sve - ta, dver' ne

door scrapes, no friend-ly light rays can be
skrip - net, ne vspykh - net o gon', tol' - ko

seen, but some - where in the dis - tance some - one's
slysh - no na u - li - tse gde - to o - di -

lone - ly ac - cor - i - on plays. Through the
no - ka - ia bro - dit gar - mon'. Tol' - ko

night, some - where off in the dis - tance, some - one's
slysh - no na u - li - tse gde - to o - di -

lone - ly ac - cor - di - on plays.
no - ka - ia bro - dit gar - mon'.

MOSCOW NIGHTS

Words by M. Matusovsky
Music by V. Solovyev-Sedoy
Arranged by A. Christiansen

Moderato, with tenderness

mf

A

Still-ness in the grove, not a rust - ling sound,

Soft-ly chimes the moon clear and bright. Dear, if

B

you could know ___ how I love you so ___ this most

beau - ti - ful Mos - cow night. Dear, if

C

you could know ___ how I love you so ___ this most

beau - ti - ful Mos - cow night.

D

Ne slysh-ny v sa du da - she sho - ro khi,

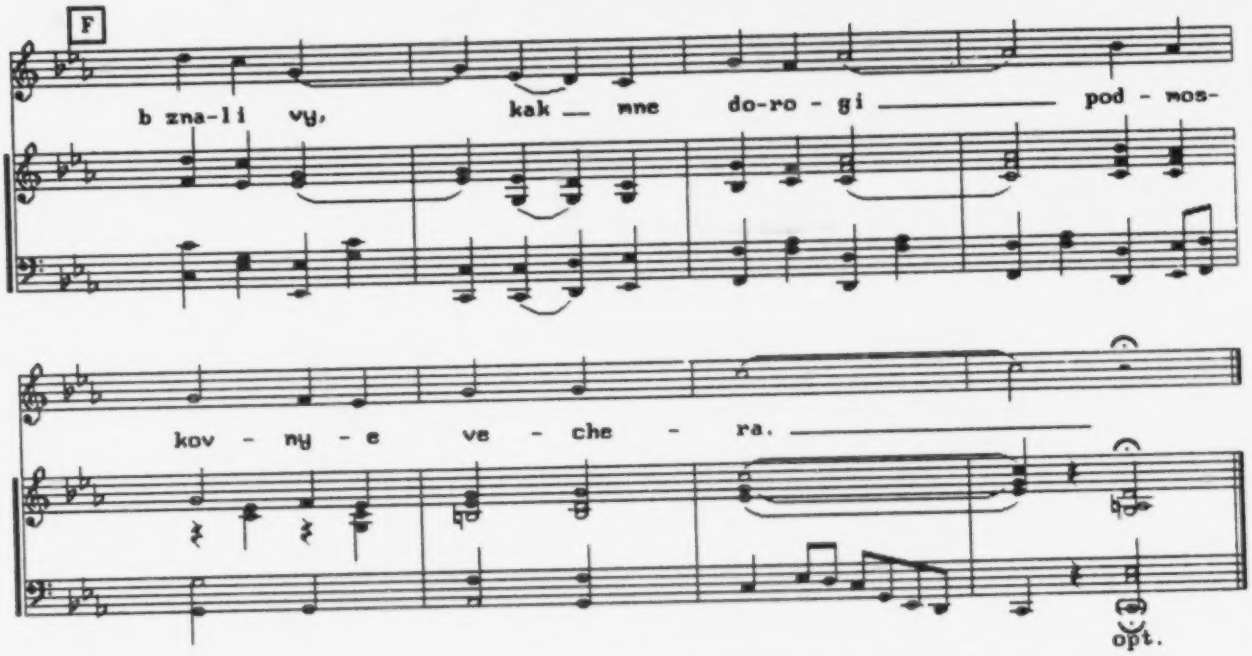
Vse zdez' za-mer - lo do u - tra. Es - li

To *

E

b zna-li vy, kak mne do-ro - gi pod - nos-

kov - ny - e ve - che - ra. Es - li


F
b zna-li vy, kak mne do-ro-gi pod-nos-
kov-ny-e ve-che-ra.
opt.

THE SAN DIEGO SYMPHONY ORCHESTRA'S PROGRAM

Treasures of the Soviet Union

OCTOBER 27, 28, 29:

ROOTS OF CONTEMPORARY SOVIET CULTURE

Alexander Nevsky (a film by Sergei Eisenstein with musical score by Prokofiev)

- Music performed live by the Symphony and the San Diego Master Chorale
- Conducted by Evgeny Kolobov, Music Director and Chief Conductor of the Moscow Academic Music Theater — The Stanislavski and Nemirovich-Danchenko

•Free open rehearsal for students
Thursday, October 26, 1989 7:30 pm–10:00 pm

NOVEMBER 2, 3:

THE USSR AND USA MUSIC OF TODAY

A symphonic concert featuring music of our generation from both the USSR and the USA including two premiers of Soviet composers.

COPLAND: *Fanfare for the Common Man*
SHCHEDRIN: *Piano Concerto No. 2 (west coast premiere)*
CORIGLIANO: *Clarinet Concerto*
(TBA): *Symphony* (USA premiere)

- Conducted by Pavel Kogan, USSR
- Pianist: Nikolai Petrove, USSR
- Clarinet: Richard Stoltzman, USA

NOVEMBER 4, 5: Repeat of above program in outdoor concert at Seaport Village on November 4 and at Fallbrook, CA on November 5.

•Free open rehearsal for students
Thursday, November 2, 1989 10:00 am–12:30 pm

NOVEMBER 7:

THE SOLOISTS OF LENINGRAD: WESTERN WORLD DEBUT PERFORMANCE

ROSSINI: *Sonata for Chamber Orchestra No. 3 in C major*
VIVALDI: *Summer* (from the *Four Seasons*)
(TBA): World Premiere of new work
MOZART: *Divertimento*
SHOSTAKOVICH: *Chamber Symphony*
BARTOK: *Rumanian Folk Dances*

NOVEMBER 10, 11, 12:

THE INTEGRATION OF USSR AND USA MUSICAL CULTURES

A collaborative concert integrating the San Diego Symphony Orchestra and the Soloists of Leningrad.

SCHWANTNER: *World Premiere of commissioned work for Festival*
J.S. BACH: *Double Violin Concerto* (featuring Mikhail Gantvarg, leader of the Soloists, and Igor Gruppman, concertmaster of the San Diego Symphony Orchestra)
TCHAIKOVSKY: *Serenade for Strings*
TARNOPOLSKY: *Brooklynsky Bridge* (USA premiere)
STRAVINSKY: *The Rite of Spring*

- Conducted by Vassiil Sinaisky, Chief Conductor of the Moscow Philharmonic Orchestra

•Free open rehearsal for students
Thursday, November 9, 1989 10:00 am–12:30 pm

•OPEN REHEARSALS FOR STUDENTS - FREE!- Call 699-4200 and ask for the Education Dept.
Reservations are required.

❑ *The Firebird*, Theme Recognition through Characters Identification

"Throughout the winter I worked strenuously at my ballet, and that brought me into constant touch with Diaghileff and his collaborators. Fokine created the choreography of *L'Oiseau de Feu* section by section, as the music was handed to him. I attended every rehearsal with the company, and after rehearsals Diaghileff, Nijinsky (who was, however, not dancing in the ballet), and myself generally ended the day with a fine dinner..."[1]

"Fokine elaborated the scenario, having worked at his choreography with burning devotion, the more so because he had fallen in love with the Russian fairy story. The casting was not what I had intended. Pavlova, with her slim angular figure, had seemed to me infinitely better suited to the role of the fairy bird than Karsavina, with her gentle feminine charm, for whom I had intended the part of the captive princess. Though circumstances had decided otherwise what I had planned, I had no cause for complaint, since Karsavina's rendering of the bird's part was perfect, and that beautiful and gracious artist had a brilliant success in it."[2]

[1]Igor Stravinsky, *Stravinsky: An Autobiography*, (New York: Simon and Schuster, 1936), pp. 42, 45., [2]Stravinsky, p. 42,45.

CONCEPT: Musical themes represent characters' personality and mood

OBJECTIVE: To provide students an exploration exercise in developing a musical theme for each character through cooperative learning environment.

MATERIALS:

- any available classroom instruments (tone bells, auto harp, tambourine, bells, rhythm sticks and drums)
- any found or classmade instruments for sound production (table tops, blinds, class-made flutes and chimes)
- tape-recordings, records or tape cassettes

ACTIVITY:

Pre-requisite: Students must be familiar with the tale of *The Firebird* (see Appendices p. 100).

1. Divide the class into six or seven groups. Each group should have four to six members. Each group selects a facilitator, writer, and a helper.

2. Write the characters on the board. (Have the students name them.) In each group let the students discuss and list descriptors for each character. After five minutes, write their descriptors under the characters on the board.

EXAMPLE:

The Firebird	symbol of magic, enchantment, elusive, golden and glowing crystalline eyes, renewal
Prince Ivan	heroic, persistent, bold, "glow of the sun and moon on his brow," proud, faithful
The Grey Wolf	wise, grateful, large, strong and swift, faithful to the Prince

3. Allow students five minutes to explore voice sounds of one of the characters they select. Encourage percussive sounds produced by hands and feet as well. Provide an additional three minutes to decide and practice the group sound to be shared with class.

4. Ask students to create and continue the sound for fifteen seconds. (Assign a timekeeper.) Use a recording. Replay each when completed and discuss. What kind of a personality does each seems to have? Is there a mood reflected?

5. Now, have helpers pass out any instruments available. Tell students they will be exploring one mood "happiness/joy" of their character selected to be reflected musically with instruments. Follow Step 1 through Step 4. Students might also sketch their favorite "instrument" from the exercise to include in the treasure's portfolio.

EVALUATION: Students produce and enact a scene cooperatively with other students using instrumentation to demonstrate mood of a character.

❑ *The Firebird*, Movement and Music

The Firebird, the ballet is mainly based on the Russian fairytale, *The Firebird, Tsarevich Ivan and the Gray Wolf*, first collected and put in writing by Alexander Afanasi'ev. Other tales have been incorporated into the plot and characters added to the ballet's scenario. Commissioned by Diaghilev in 1910 to compose the music, Igor Stravinsky worked closely with Michael Fokine, the choreographer who created the scenes as the music was handed to him.

CONCEPT: Understanding Characterization through Movement and Music

OBJECTIVE: To provide students an opportunity to express at least one character's development or personality through movement upon listening to music.

MATERIALS:

- tape cassette player
- recording of excerpts of *The Firebird* (provided in kit)
- space for movement activity
- one drum or triangle or tambourine or...
- large, medium and small colored fabrics
- old, clean sheets–variety of sizes
- video or film of the ballet

ACTIVITY:

Pre-requisite: Students must be familiar with the tale of *The Firebird* (see Appendices). Read the fairytale to the class or perform the Reader's Theatre provided. If possible, see the ballet.

1. Ask students to name the characters of the fairytale. Write the character names on the board; allow for columns. Under each character heading list the descriptive traits the students call out.

EXAMPLE:

The Firebird	*Prince Ivan*	*Kostchei the Deathless*	*Princess Vasilissa*
golden	golden arms	magical	obedient
faithful	trusting	hateful	gentle
wondrous	persistent	hideous	caring

This can be a cooperative learning activity as well. Break up students into groups of five to six. Each group will need to

select a facilitator, a writer and a helper. After five to eight minutes, have facilitators volunteer the groups' efforts and list on the board.

2. Select a word from their list. For instance, "golden". How would they move their bodies to show "golden" if describing the firebird? Within each group, a pair may work with hand/arm movements, another with legs/lower body movement, another with head/neck and facial movements.

3. Each group may collaborate and come to a decision on the movement of its character to share with other groups.

4. Use the drum to signal change or pause. It can be used to intensify motion or increase tempo of activity. These rules need to be clear before performance of movement.

5. As another activity, compare the fairytale to the ballet scenario, discuss similarities and differences. Take another Russian fairytale, allow students to work in groups and create variation for a production. One scene would be sufficient to allow students to experience the complexity of collaboration and creativity.

EVALUATION: The student will have participated by showing movement to reflect the personality of at least one character.

DRAMA IN THE THEATRE

Given here are some examples of Soviet Theatre and Film as reported in *Soviet Life*. The information on the differences and similarities in acting here and in the USSR came from a published interview.

Plays

Last Summer in Chulimsk by Alexander Vampilov.

Heroes suffer from loneliness and frustration, try to come into contact with each other, and crave happiness.

Lunching with Strangers by Vladlen Dozortsev.[1]

The play *Brothers and Sisters* is a six-hour epic. The drama is a deeply moving portrait of humanity under enormous hardship. The production, based on a trilogy of novels by Fyodor Abramov, will be staged by Lev Dodin in San Diego during the 1989 Arts Festival. The theatrical event is filled with images of tenderness and the triumph of the human spirit over adversity.

Actresses

One of the most popular contemporary soviet actresses is Natalia Gundareva. She works fulltime at the Mayakovsky Theater. She has acted in: Alexander Ostrovsky's Comedy, *It's a Family Affair*, Mikhail Bulgakov's *Flight* and the stage version of *Lady Macbeth of Mtsensk* based on the story written by Nikolai Leskov.[2]

Differences and similarities in Acting

Soviet and American actors have some differences and some similarities when they are on stage.

Differences

1. Americans detest stormy emotions on stage, while Russians like them.

2. Americans are quick workers and can stage a production in a month or two. A Soviet company might take six months or more.

3. Americans seek technical perfection but lose the inspiration. Soviet actors study the character's heart and mind more.

Similarities

1. Both like frank spontaneity and unaffected ways.[3]

[1]"Stage Dialogue", *Soviet Life*, 391 (April 1989) pp. 63-65., [2]"Actors and Parts," *Soviet Life*, 352 (January 1986), p. 63., [3]"Stage Dialogue" pp. 63-65.

❑ Chekov: *The Cherry Orchard*

The child of a bankrupt middle class family, Chekov studied medicine on a scholarship to Moscow University. In 1884, he began publishing humorous sketches and, under Tolstoy's influence, short stories, he was critically acclaimed. His dramas are brilliant conversations about unseen moments in the characters lives or "indirect action". In his work, mood and pacing result in sustained dramatic tension, as shown especially in *The Cherry Orchard*, *The Seagull*, and *Uncle Vanya*.

Contemporary audiences thought *The Cherry Orchard* was static and "undramatic." Later it was acclaimed as an innovative lyric drama. Chekov conceived this play as a comedy poking fun at the impoverished rural gentry. But when Stanislaovsky interpreted it initially at the Moscow Art Theater, it was established as a somber lament.[1]

The major themes are: 1) the end of an era; 2) materialism/greed; 3) family loyalty/tradition; 4) various views of love (romantic, cynical, family); 5) human adaptability; 6) the dreamer versus the pragmatist.

CONCEPT: Understanding the historical background for a literary work helps the reader understand incongruity (i.e., humor).

OBJECTIVE: The student will be able to analyze his/her opinions and conclusions about the issues he/she has read about and discussed, by drawing upon a number of resources.

MATERIALS:

- field trip or other primary source for studying the play
- secondary sources
- script or play

ACTIVITIES:

1. Introduce the play indicating the things students should focus on when reading. Refer to materials on reserve in the school library that have been placed there by the teacher to assist student learning.

2. Have the students read the play and take parts.

3. Divide the class into small groups in preparation for a panel discussion. Each group will prepare its representative panelist for responses to specific questions. For example, the panelists might include Chekov, Lopahin, Lyubov, Trofimov, Gaev, and others.

The following questions might be asked of the panelists, or have students design their own questions.

A. What traditions and customs are described in Act I? What conflicts develop as a result of these traditional views?

B. How does the remembrance of Lyubov's mother intensify the significance of *The Cherry Orchard*?

C. How does Chekov subtly suggest in Act I that Gaev's dreams will come to nothing?

D. In Act II, why can't Lyubov take Lopahin's practical advice?

E. What is the significance of Trofimov's speech?

F. In Act III, why does Lyubov say, "I am above love?"

G. Does the hopeful end of Act III convince the reader? Explain.

H. In Act IV, does Lopahin help the situation or make it worse? What are his intentions?

I. What role does the character of Trofimov fulfill in the play? In what way is he a symbolic character?

J. What is the irony of what happens to Pishtchik?

K. Why does the play end as it does? What symbols intensify the effect?

4. Arrange for the panel discussion to take place between the "actors" and "Chekov."

EVALUATION: The student will be able to use a number of resources to provide material for a panelist role playing a Soviet actor or playwright or participate as the panelist in a panel discussion.

ADDITIONAL ACTIVITIES:

Have students do an activity or two from the following suggestions:

1. Rewrite the play as a short story told from Lopahin's point of view.

2. Write a one-act modern T.V. script with the same main conflict and theme.

3. Read *The Glass Menagerie* and compare Amanda Wingate to Lyubov.

4. Compare the play to American novels about the destruction of land, like Norris' *The Octopus*.

5. Compare this play to Ibsen's *Enemy of the People* (also about industrial destruction of traditional values).

6. Write a critique of the play using secondary sources.

7. View the film *The Russians: Insights through Literature*. After viewing the film, draw a symbolic dreamer and/or pragmatist.

8. Have groups prepare collages or draw sketches of conflicting elements, like the dreamer versus the pragmatist, or have one group do one aspect, a second group another.

[1]Thomas Froncek, ed., *Arts of Russia* (New York: American Heritage Publishing Co., Inc., 1970), p. 292.

DRAMA ON THE MOVIE SCREEN

The Commissar written by Alexander Askoldov, takes place during the Civil War. The Commissar, Klavdia Vavilova, is in labor. She lets the family of a poor Jewish tinsmith care for her, but they consider her a burden. Eventually the noisy Jewish family and the silent Vavilova are drawn together in mutual empathy and perhaps love. After being shelved for 20 years, the film is now being shown in film festivals and winning awards throughout the world.[1]

Boris Godunov is coming out as a movie. The director of the film version is Sergei Bondarchuk. He also plays the role of Godunov in the film and Fyodor Bondarchuk plays the role of Godunov's son. This is the first time anyone has attempted to do the tragedy on the screen. The director says that in this film he was trying to make every component of the film equally important: the script, the directing, the acting, the camera work, the music, the costumes and the scenery.[2]

Top Movies

Dream Flights, *Kin*, *19th Century: A Georgian Chronicle*, *Swimmer*, and *Nest in the Wind*.

Films that are outstanding but were banned: Alexei Hermann's *Road Checks*; Elem Klimov's *Agony*, Gleb Panfilov's *The Subject* and Kira Muratova's *Short Meetings, Long Sendoffs*.[3]

Directors

One award winning director is Elior Ishmukhamedov. He has been called one of the most daring and civic-minded film makers by the Fifth Congress of the Cinematographers Union of the USSR.

Alexei Hermann, the Leningrad Director of *My Friend Ivan Lapshin*, has been praised for his revealing work.

Elem Klimov is praised for his movie *Come and See*.

Another outstanding director is Konstantin Lopushansky of Leningrad who directed *Dead Man's Letters*.

From the Republic of Georgia, there are at least four important directors: Tenghize Abuladze, Georgi Shengelaja, Alexander Rekhriashvili and Nana Jorjadze. Films by these four widely acclaimed film directors will be shown during the 1989 San Diego Arts Festival. One of the films will be *Aschik Kerib*. Because aesthetic valuing is a component of the *Visual and Performing Arts* Framework, students will be interested in the participation of Georgian film critic Natia Amirejibi in the discussion of film making.

Actresses

Yelena Safonova is a prominent star of Soviet movies. She played the part of a lonely, unhappy woman in *The Winter Cherry*, and she has costarred with Marcello Mastroianni in Nikita Mikhalkov's film *Dark Eyes*. She also had a role in *Madam Butterfly's Return*.[4]

[1]*Soviet Life*., [2]Igor Pavlov, "The Screen Version of Boris Godunov," *Soviet Life*, 356 (May 1986), p. 51., [3]"The Camera Must Never Lie," *Soviet Life*, 372 (September 1987) p. 49. [4]"Things Cultural", *Soviet Life*, 370 (July 1987) p. 56.

❑ *Alexander Nevsky*: The Film

Prince Alexander of Novgorod was one of Russia's greatest heroes. He defended Russia from invaders, first from the Tartars from the east and later the Teutonic tribes from the west. He earned the name Nevsky when he won the first battle against an invading Swedish army, at the River Neva in 1240.

Sergei Eisenstein's epic historical film deals with a later victory against the Teutonic knights advancing into Russian territory in 1242. The famous "battle on the ice" across Lake Peipus was won with the help of an army of peasants. The German invaders were weighed down by armor and horses in retreat and drowned when the ice cracked. This story is known by all Soviet school children.

The film was a propaganda piece to alert the Russian people to the threat of Hitler's invasion. Prokofiev's moving score became a stirring force for the Russian people.[1] The film had tremendous technical problems. It was shot in the height of Russian summer in 1938. The film's story required a cold Russian winter. White sand was imported from the Baltic for "snow", actors were sprinkled with salt, branches were laced with cotton, and cinematographer Edward Tisse created a wintry sky with special filters.[2]

CONCEPT: Filmmaking is a multi-faceted complex process involving cooperation and a common goal.

OBJECTIVE: Students will view segments of epic films to compare similarities and differences in the process of filmmaking.

MATERIALS:

- VHS tapes or films of selected film titles
- motion picture films of selected titles
- film Projecto or VCR Player
- screen

ACTIVITIES:

1. Discuss epic films with which students are familiar, such as *Ran*, *Seven Samurai*, etc. Elaborate on goals and cooperative efforts required in film making.

2. In small groups students select one film to view and select segments that compare to the scene in *Alexander Nevsky* that demonstrates an unusual strategy to overcome the opposing force. Use strategies in oral language such as conversing, discussing, debating, and questioning.

3. The following day, at least one student from each group talks and shows the video or film segment that relates to the topic.

EVALUATION: Students will write a comparison essay in their Treasure journal discussing the different goals and cooperative efforts of people in the various films presented and analyze the similar and different techniques used.

[1]The San Diego Symphony will perform Prokofiev's score live in conjunction with the presentation of the film, *Alexander Nevsky*, Fall 1989., [2]Les Smith, "Alexander Nevsky: The Man and the Film", (San Diego: San Diego Symphony, 1989.)

PUPPETRY IN THE SOVIET UNION

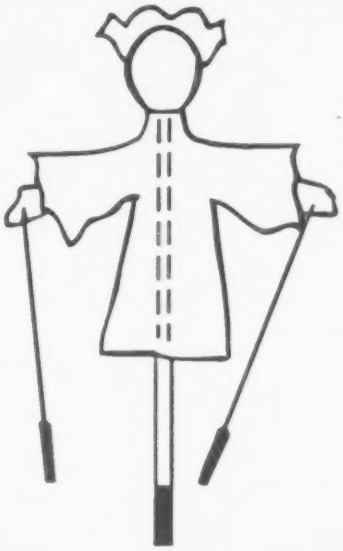
Beginnings

There can be no certainty as to the exact origins of any of the varied forms of traditional puppetry. Surely puppetry goes back thousands of years. It is part of man's ancient urge to re-create life[1] and was used by shamans and priests to create the magic and mystery of rituals and ceremonies.[2] In looking at puppetry in the Soviet Union we find that puppet theater abounds and many kinds of puppets have been used, though shadow puppetry seems not to be as commonplace as other forms.

Hand and Rod Puppets

Early Russian folk theater includes performances of street theater using puppets. The earliest picture of Russian puppets dates back to the 17th century and depicts a street performer who has created a portable puppet stage by tying a blanket around himself and is most likely doing a Petruska performance with hand puppets.[3] Petruska theatre may have been an adaptation of performances by Western troupes who traveled in Russia.[4] It certainly shares characteristics with the Italian *commedia' dell arte* which traveled widely during the 14th, 15th, and 16th centuries and is known for its improvisation, social commentary, and farcical humor.[5] Other influences may have come from the East, especially from Azervaijanii performers who held up folded carpets for improvised hand puppet stages.[6] Various Russian peasant rituals, including those related to the celebration of Carnival, were also woven as elements into the folk drama.[7]

The story of modern Soviet puppetry begins during World War I, an experimental period due largely to the work of Ivan Efimov and Nina Efimova who performed both in Moscow and in the countryside, wherever there was an audience. Working conditions of the time—the strife of revolution—precluded the complicated paraphernalia of marionettes, thus making hand and rod puppets the practical and dominant form of puppetry used by performers.[8] Efimov and Efimova, he a sculptor and she a painter, were visited many times by Sergei Obraztov—Russian master puppeteer known worldwide—in his formative period as a puppeteer.[9] He studied their way of making and



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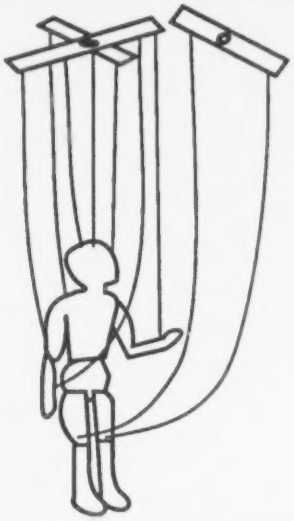
performing with puppets and then developed in his own direction, playing character and satire.[10]

Trained first as an artist, Obraztov spent many years as an actor on the musical stage and in dramas before his directorship of the state puppet theatre in Moscow, 1930.[11] In a 1963 *Soviet Life* article he said:

> I was given a small hall and a little money, and with the help of six or seven other enthusiasts I staged my first performance for children. We hadn't the faintest notion at the time that in 30 years we would have grown into a company of 200-odd people....We believe puppetry is an important art.[12]



Marionettes

Archaeological excavations have often discovered remains of puppets which are full length figures controlled by a combination of wire coming from the head of the puppet with string to the hands. The marionette as we know it today did not evolve until the nineteenth century.[13]

Manipulating marionettes is a complex task, requiring enormous practice and skill. Russian puppet master, Sergei Obratsov of the Moscow Central Puppet Theatre, was struck by the skill of Chinese marionetists:

> To my amazement, a puppet-hero was even able to take an arrow, pull back the bow string, and shoot this arrow—and not just off into the wings, but directly into an enemy.[14]

Old and rich traditions of string puppetry can be found in the history and culture of India, China, Burma, and Sicily while more recent practices in France may account for the name *marionette*. It is thought that the word "marionette" may derive from the medieval drama performed with moving statuary and eventually with puppets in the church. Gaining a foothold in France and later spreading to England, these plays reached their fullest development in the fifteenth and sixteenth centuries. Somewhere along the way figures used to enact episodes from the Bible, lives of the saints, or especially the little wooden figures employed for the Nativity story became known as 'Little Marys' or *marionettes*. Actually, the Nativity story was performed with marionettes long before it was ever enacted by human actors.[15]

In French the word *marionnette* (with two "n"s) refers not just to string puppets but to puppets in their many forms. This understanding of the word marionette is true in many parts of the world.[16] The *Union Internationale de la Marionnette* (UNIMA) is the international organization for puppeteers, formed in 1929 by "an enthusiastic group of representatives from Austria, Bulgaria, Czechoslovakia, France, Germany, Romania, Jugoslavia and the U.S.S.R."[17]

Puppetry in Soviet Georgia

Almost as old as the Moscow group, the puppet theater in Tbilisi, Georgia, was formed a few years later. In a permanent theater with about 250 seats, the group has performed Georgian folktales along with wonderfully energetic Georgian dancing.[18]

The Tbilisi State Puppet Theatre was born in 1981 and owes much of its success to its director and creator, Rezo Gabriadze. Originally, Gabriadze did not intend to set up a puppet theater. He simply began making puppets with his 10 year old son, performing on a home-made stage. Apparently hooked on these little puppet heroes, he gathered together a group of students—none of them puppeteers—and they began studying the difficult art of puppeteering.[19] Theater director Gabriadze is a well known Georgian playwright, writer and painter. His stories and scenarios have been made into thirty feature films. The highly talented Tbilisi group now includes painters, animators and composers. Their marionette dramas are intended for both adults and audiences of children.[20]

One of the performance pieces by the Tbilisi Company scheduled for San Diego debut combines puppets with live actors. The practice of mixing various types of puppets in one performance and in using live actors in the story as well (sometimes actors wearing masks) is common practice in the Soviet Union. Where there are "puppet theaters in almost every town."[21]

Soviet Appreciation for Art

Bread and Puppet Theater, a U.S. company, completed a 1988 tour of three republics in the USSR and wrote:

> People take their theater seriously in the Soviet Union. Every place we went was jammed, from the underground studio theater on the outskirts of town to the puppet shows from the provinces...everywhere, one feels a great unashamed eagerness and appreciation for the not-by-bread-alone aspects of life....[22]

[1]Bill Baird, *The Art of Puppet* (New York: The Macmillan Company, 1965), p. 13., [2]Michael R. Malkin, section of exhibition catalogue *Puppets art & entertainment*, (Washington, D.C.: Puppeteers of America. 1980), p.10., [3]Baird, p. 7., [4]Roberta Reeder, "Petruska: A Russian Rogue," *The Puppetry Journal* (1981), p. 41., [5]Jacques Burdick, *Theatre* (New York: Newsweek Books, 1974), p. 48-51., [6]Michael R. Malkin, *Traditional & Folk Puppets of the World* (New York: A.S. Barnes & Co., 1977), p. 39., [7]Reeder, p. 41. [8]Rev. of *Adventures of a Russian Puppet Theatre* by Nina Efimova, Anon., *Theatre Arts*, 20 March 1936, p. 243., [9]Sergei Obraztsov, "For Our Audiences Young and Old," *Soviet Life*, 3 (1963), p. 73., [10]Marjorie Batchelder, *Red Puppets and the Human Theatre* (Ohio: University Press, 1947), pp. 172-77., [11]Obraztsov, pp. 7-8., [12] Obraztsov, p. 43., [13]George Speaight, *Punch and Judy: A History* (Boston: Plays, Inc., 1970), p. 16., [14]Sergei Obraztsov, *My Profession* (USSR: Raduga Publishers, 1985), p. 275., [15]Baird, pp. 65-66., [16]Alan G. Cook, International Puppetry Museum, North Hollywood, California. 25 June 1989., [17]*A Propos* (UNIMA-USA Inc., 1988), p. 1., [18]Baird, pp. 65-66., [19]Yelena Zorokhovich, "Lifelike Puppets" *Soviet Life* 371 (August 1987) 41., [20]"Famed Georgian Puppet Theatre Will Make U.S. Debut in San Diego," *San Diego Arts Festival Press Release*, 1989., [21]Mahlmann, [22]Elka Schumann, "Bread & Puppet in the Soviet Union," A Propos (UNIMA-USA), 36 (1989) 4-7.

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SHADOW PUPPETRY

Multicultural Connections: USSR, India, Cambodia, Indonesia, Malaysia, and Thailand

A book of Russian arts activities for children, printed in 1973, contains images to use in a shadow puppet play, though shadow puppets are not used as commonly as other forms of puppetry in the Soviet Union. The images are silhouettes that have been glued to a simple "T" shaped control made of wood. While one student holds a light behind them, the children manipulate the puppets against a shadow screen. The class and teacher watch on the other side of the screen.

Shadow theater can be traced back as far as 200 B.C. in India, with many varieties of shadow puppetry having been developed over the centuries. Other distinctive traditions can be found in Cambodia, Indonesia, Malaysia, and Thailand.

Traditionally, shadow figures are made from leather. Those from Indo-Asia range in size from several inches to six feet. A single set, like those seen here, may contain many representations of a single personage in a variety of poses and sizes. Holy figures in India are made from deer or antelope skins. Outside of India cowhide may be used, as well as buffalo, sheep and goat skins . In Thailand even tiger or bear skin has been used for puppets of the holy man, or *rishi*.

Shadow theatre may be performed for religious, entertainment or political purposes. Even ritual performances are arranged just for the gods. Sometimes a performance may last several nights. The narrator may speak several languages. Music, songs, poetry, commentary and dialogue may accompany a play.

The most popular epics used in shadow plays are the *Ramayana* and the *Mahabharata*.. These classic tales are often interspersed with small scenes having nothing to do with the central theme of the play—comic skits, astrological projections, local gossip.[1] At a wedding celebration in Java, where performances are still commissioned for important personal milestones, the shadow play would be based on a favorite part of the *Mahabharata* chosen by the family, probably dealing with love and marriage. The interludes might deal with lighthearted humor about the bride and groom and predictions about their future life together. Thus the classic and familiar story is mixed with spontaneity and humor performed through the comic characters. The ability to perform these improvisational sections are often thought to be one of the tests of a really outstanding puppeteer.[2]

❑ Shadow Puppets for Performance

CONCEPT: Simple shadow puppets can perform a folk tale.

OBJECTIVE: Students will be exposed to a beginning understanding of shadow puppetry through the construction of puppets and their use in dramatizing folktales.

MATERIALS:

- stiff materials for images
- small strips of wood or heavy cardboard for puppet controls such as tongue depressors
- scissors
- glue
- piece of white cloth (muslin works well) for screen
- small lamp to provide light behind the screen

ACTIVITY:

Pre-requisite: Students must be familiar with the selected folk tale. (Try *The Bun* or *The Fox and the Bear* in this guide.)

1. Show pictures or examples of shadow puppets to the children.

2. Demonstrate how shadow puppets work by holding flat silhouettes against a classroom screen (white muslin stretched over a simple frame or held up by two students). A small light is held behind the figures on the screen. The class has a chance to see the shadows and to look behind the screen while the figures are being manipulated. Discuss and demonstrate the idea of "silhouette".

3. List the characters in the story and have the students decide if they should make various forms or versions of the same character for different parts of the story. Students may work in cooperative groups to construct all of the puppets for one story.

4. Draw the characters on paper and transfer the designs to heavy weight paper. Pieces of tag or light weight gift boxes also work well for shadow puppets and can be cut with scissors by older students.

5. Assemble the supports (called puppet "controls"). Glue two pieces of wood (may be tongue depressors) or heavy cardboard in a "T" shape. Attach the silhouette to the control with glue, stapler, or staple gun.

6. Have students begin practicing their plays by improvising the story dialogue. When they are comfortable with this they can begin trying their plays with the shadow screen, remembering that the puppet characters must move as they speak and be held still to show that the character is listening.

Groups may share their performances with another small group and then with the class. Discuss differences in acting out the same story by various groups. Focus on techniques that worked well.

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EVALUATION: The student will have made a silhouette which is firmly attached to a support. The silhouette serves as a representation of a character in a specific drama which can be identified by an audience unfamiliar with the image. Students will have demonstrated an understanding of shadow puppetry by moving the puppet against the screen while enacting part of a folk tale.

❑ Improvisation: Puppets, Masks and Actors as Characters

The stories suggested in this guide or other stories of special interest to the class can provide vehicles for extensive practice in oral language using improvisational drama techniques. Improvisational drama usually refers to drama that is not written down. An improvised scene or play, once it is played through and its basic form and context are agreed upon by the group, can be "set" so that it then becomes a piece that is rehearsed and polished for an audience. Once "set" it is no longer an improvisation. In the Soviet Union it is common practice to combine puppetry, actors in masks, and/or live actors as characters in the same performance.

CONCEPT: Any story can be made into a play in a non-written format.

MATERIALS:

- tale or short story
- story board form
- simple props, set pieces, scenery, costume pieces
- puppets and masks
- sound effects instruments
- tape recorder
- theme music

OBJECTIVE: The student will be able to improvise dialogue and movement for a simple story demonstrating an understanding of who (character), (where) setting, and what (action).

ACTIVITIES:

1. Students become familiar with the selected story by reading it themselves or hearing it.

2. Discuss the meaning of "scenes" in plays and decide where the story can be divided into small parts or scenes.

3. Discuss the meaning of "who", "where", and "what" in a play or scene.

4. Starting with the first scene, students decide who is in the scene, where they are, and what they are doing (the basic action of that scene).

5. Students draw a storyboard for a scene using their understanding of who, what, and where for that scene. Give the scene a title that is descriptive of the action of that scene.

6. As a class demonstrate possible dialogue for part of one of the scenes. Students can use their own words and say what makes sense for each character in that particular setting and for the action that is to take place in the scene.

Example from *The Fisherman and His Son* (see story in this guide) when the father returns and finds the fish gone:

> Father: "The fish are all gone—even that gorgeous red one! What have you done? I told you to keep an eye on them. How could you be so foolish ? "
> Son: "But Father I felt sorry for the fish. I didn't want to see them die."
> Father: "Go away! I never want to see you again!"
> Son: "But father—"
> Father: "Go! You're not my son any more. Go!"

7. Students work in pairs or small groups to improvise the story dialogue and perform improvised action for one of the scenes. The teacher can support by reminding students: "Say and do whatever makes sense for your character to say and do in this situation." After a short practice, each group shares its version of the scene with one other group before sharing with the class.

8. Begin using hand and/or rod puppets and masks when actors are comfortable with the dialogue and basic movement of the scene. Determine how the movement needs to be adapted to work with the puppets and masks. Focus on movement appropriate for the character in this form.

9. Decide when the improvisation is working well enough to be "set". Once "set" the players understand that they still do not have to say the exact words or move in exactly the same way, but the lines and action remain fairly constant so that everyone knows what is going to happen next. There should be no surprises at this point.

10. If performing for an audience, add simple props, set, and costume pieces. Use theme music that supports the mood of the play.

EVALUATION: Students are able to improvise a scene based on a tale or short story using appropriate lines and movement for the character in that scene.

FOLK DANCE

Folk Dance is one of the world's most ancient art forms. Every nation has its own dance traditions that mirror its life and history. As these dances are handed down from generation to generation they are continually enriched.

A study of authentic folk dances and their costumes is conducive to a closer understanding of the lives of the people represented and to an appreciation of their respective folk cultures. The history and function of their costumes and the symbolism of color, cut, design, and specific accessories represent the traditions of the particular country. For example, the traditional attire for a matron differs from that of an unmarried girl so that young men may know more readily whom they may court. Also, the single girls do not cover their hair under the "kokoshniks"or headpieces in Russian dancing. The costume also reflects the geography and history of the country. In Georgia, the "Cherkeska" or man's coat has bullets on the jacket and a knife in the belt to reflect men in battle, whereas, the women wear long silk dresses representing the court and ladies of the upper class.

Through folk dance, one also studies the geography of the country. The influence of the physical environment with respect to the climate and topography of a specific country is exemplified in the short-stepped, level and somewhat compressed polka of the Czechoslovakians and other Central European people. And in Georgia, the languid movements of the women's dances from the plains to the vigorous dances from the mountains.

Other folk dances reflect historical events that have influenced the lives of the people, for example: the energetic dances of the Georgians representing preparation for battle, the battle itself and the celebration afterward. This also can be seen in early American folk dances of New England in contrast to those developed later in the western part of the United States when the rugged individualism of those pioneers, who thrust back the frontiers of this particular section of the country, resulted in a style of folk dance more compatible with their way of living.

Russian and Georgian Folk Dance

Russian folk dance is distinguished for its amazing expressiveness and inspired performance. Russian and Soviet balletmasters have, over the years, created dance companies which, while retaining the national color and spirit of the dances, also provide great art. In pre-revolutionary Russia the achievements of folk choreography remained confined within the limits of a national area or even a village. Only a few enthusiasts collected folk songs and sayings and nobody engaged in the study and popularization of folk dances. However, since the revolution, the art of folk dancing has achieved unprecedented heights. In nearly all the republics, professional dance companies were formed and are today famed for their brilliant performances and for their deep knowledge of folklore traditions.

One of the most exciting forms of Soviet dance styles is Georgian. From the republic of Georgia, a country of glistening peaks, majestic forests, and ancient castles, comes a very vibrant dance style. The men are the only ones in the world to dance "en pointe" without the aid of block shoes, they leap in the air and drop to their knees with such astonishing technique, only to jump up again and do knee spins. In contrast, the women do not dance on their toes and they glide on the floor as if on roller skates with their hands creating languid circular movements.

The woman and man never touch, she never openly tries to attract her partner's attention in the dance; as though she does not wish to be noticed by him. In fact, on some of the costumes (from Ossetia) the man rolls his sleeves down below his hands to show his respect for the woman.

In the new folk dances that have been created in the last 20 years, a change has been noticed. The woman appears more lively, bold and energetic without, however, infringing on the traditional strictness of the dancer's conduct.

Like many dance companies in the Soviet Union, they are supported by the state or unions. The state dancers are one of the highest paid professionals along with athletes and government officials. They have a special card with which they can shop in special stores with foreign goods and are among the few that can travel outside the Soviet Union. They enter the dance schools when they are seven and have extensive training in both classical and folk dance forms. The training also includes working with weights, and sometimes borders on gymnastics.

The San Diego audiences who attend folk dance performances by the talented USSR delegation will certainly be pleased.

[1]Tatiana Popova, May 1989.

❑ Aesthetic Valuing of Folk Dance

In order to study the global or international qualities of folk dance using the component of Aesthetic Valuing from the *California Framework for Visual and Performing Arts*, one first needs to have a standard language for folk dance. This means that certain units found in folk dance from country to country could be identified by a particular term that all folk dance experts agree upon.

Method of Analysis Through Linguistics

Choreology groups in folk dance have begun to develop a method of analysis that makes the structural elements of dance recognizable. This leads to the definition of these units and the specification of folk dance forms. [1] To begin analysis, the groups have used modern notation and documentation methods such as magnetic tape, film, and Kinetography-Laban. These technical means have helped close the gap between music scores and historical documents and the living tradition.[2]

Kinetography-Laban is a system of dance notation that is capable of dealing with dance in its finest details and is based on an analytical approach to all aspects of individual movement. Through the use of this system the ethnochoreologist is able to become the creator of the first knowledge of dance forms and contribute to dance theory.

The form of Folk Dance has not had much change. It has passed through only gradual and evolutionary development and change. The form is anchored in tradition. The structure of dance is recognizable. It is possible to define the segments (units, form units) of a dance in their function, their relationship among one another, and their arrangement. [3]

On the other hand, the content of folk dance has changed often to keep up with the times. In this way the content helps fulfill the true function of folk dance and remains living.

The establishment of an abstract analysis system requires a system of graphic symbols so one can read and reconstruct a dance later. Choosing the dance concepts for the abstract language to describe folk dance was the first step.

Given below are the symbols for studying dances of various national origins:[4]

Symbols for the Structural Units of Dance

		=	T	– Dance
I	– (1 1)	=	P	– Part
1	– [1]	=	S	– Section
A	– A ( )	=	F	– Phrase
a	– a	=	M	– Motif
a	– a	=	C	– Cell
		=	E	– Element

Symbols for Variation

- A_v = General variation
- A_p = Plastic (movement) variation (without progression in space)
- A_r = Rhythmic variation
- A = Dynamic variation
- A_o = Variation in the sequence of units
- A _ = Diminution
- A_+ = Augmentation
- A→←= Metric diminution
- A↔ = Metric augmentation
- A_k = Cadence

Symbols for the Course of Movement

- = Identical
- Symmetrical (only in the frontal plane, i.e., left-right)
- · · Alternative
- Alternative symmetric
- ||:/ Corresponding (what was forward is now back ward; or opposite diagonal)
- # ⁄. Alternative corresponding (what was left-forward is now right-backward; opposition)
- ~ Ad libitum
- ≈ Approximately

Symbols for the Relationship Between Dance and Music

Legend: Dim.
Succ.
Co.

Dimensional Relationship

- ≡ Unison of dance and music
- ≠ Non-unison (motifs only)
- # Non-unison (phrases or sections)
- ## Non-unison (whole form)

Relationship in the Succession of Structural Units

- || Fixed succession in dance and music
- Free succession in music — fixed in dance
- Fixed succession in music — free in dance
- Free succession in both music and dance

Relationship of Congruence

- ⊨ Congruent = Concurrent relationship between music and dance
- Discongruent = Non-concurrent relationship between music and dance

CONCEPT: Folk dances can be notated with abstract graphic symbols.

OBJECTIVES: The student will be able to perceive differences (aesthetic valuing) in folk dance and notate these differences with international symbols.

The student will be able to recognize and notate movement.

MATERIALS:

- film or video segment on folk dance
- chart listing the abstract symbols
- graphs for notation

ACTIVITIES:

1. Have students in small groups study a short video or film segment of folk dance.
2. Using precise word description of the dance, the students will report what they have observed on the film.
3. Groups should then share their findings with the other groups in the classroom for comparison.
4. Once agreement has been reached on word descriptions of the dance segment, students study the descriptions and notate them with abstract graphic symbols in their groups.

EVALUATION: The student was able to correctly notate a short segment with abstract graphic symbols.

[1] William C. Reynolds, Trans. "Foundations for the Analysis of the Structure and Form of Folk Dance: a Syllabus," 6, *1974 Yearbook of the International Folk Music Council*, p. 115., [2]Reynolds, p. 116., [3]Reynolds, p. 118., [4]Reynolds, pp. 119–121.

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P																					
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SUBJECT MATTER IN FOLK DANCING

One way to build up knowledge and understanding of dance, as outlined in the *Visual and Performing Arts Framework* of the state of California, is to find pleasure in doing and to observe dances of various forms and styles such as a variety of historical and ethnic dances. One way to interpret dances in relation to their cultural contexts is to study what they are about in terms of their subject matter.

Listed below are groups of dances from several cultures listed by subject matter. References are given to assist the reader in finding further information about the dances including, in most cases, the music.

Animals, Insects, and Birds

Crane Dance (Russian)[1]
The Dancing Bear (Russian)[2]
The Little Goat (Russian)[3]
The Cockroach (Mexican *La Cucaracha*)[4]
Shoo Fly (USA)[5]
Birdie in a Cage (USA Square dance)[6]
The Dove (Early California *La Paloma*)[7]
Whoa, Mule, Whoa for Grand Square (USA Square Dance)[8]
Coyote (Early California *El Coyote*)[9]
The Chickens (Early California *Las Pollitas*)[10]
Meadow Butterfly (Philippine *Paruparong-Bukid*)[11]
Eagle (American Indian)[12]
Dog (American Indian)[13]

Occupations or Characteristics of People

Flax Dance (Russian)[14]
Swaggering Merchant (Russian *Chumak*)
Shepherd (Russian *Odzemak*)
Characterization of a Butcher (Russian *Resnik*)[15]
Peddler (Russian *Koroboushka*)[16]
The Little Old Men (Mexico *Los Viejitos*)[17]
Planting Rice (Philippine *Pagtatanim Ng Palay*)[18]
Winnowing (Philippine *Pagtatahip*)[19]
Tuba Gatherer or Coconut (Philippine *Manangueta*)[20]
Sewing Seeds (Philippine *Mag-Asik*)[21]
Field workers (Philippine *Bahay Kubo*)[22]

Social Occasions

The Plantation Dance (Black American)[23]
La Varsouvianna (Early California)[24]
La Contradanza (Early California)[25]

Love and Courtship

Lezghinka (Russian)[26]
The Bride before a Wedding(Mexican *Las Iguiris*)[27]
Love Story (Philippine *Carinosa*)[28]
Courtship (Philippine *Hele Hele...Bago Quiere*)[29]
Wedding Dance (Philippine *Anuncio*)[30]
Wedding Dance (Philippine *Pandang-Pandang*)[31]
Courtship (Philippine *Maramion*)[32]

Soldiers' Dances and Dances of War and Victory

Cossack Dance (Russian)[33]
Martial Dance (Philippine *Bulakenya*)[34]
Hull's Victory (USA)[35]
War (American Indian)[36]

Thanksgiving and Harvest

Makovitza (Russian)[37]
Harvest or Pounding Rice (Philippine *Bayuhan*)[38]

Seasons and Climate

The Snow Storm (Russian)[39]
Sun (American Indian)[40]

Flowers and Gardens

In The Garden (Russian)[41]
Paw Paw Patch (USA)[42]
Palm Tree (Philippine *Inahaw*)[43]
Rice plant (Philippine *Palay*)[44]

Wearing Apparel

Wooden Shoe Dance (Philippine *Bakya*)[45]
The Hat (Mexican *El Jarabe Tapatio*)[46]
The White Hat (Early California *El Sombrero*)[47]
The Skirt Dance (see *The Dove* dance above)[48]

[1]Mari Hofer, *All the World A-Dancing*, (Chicago: Clayton F. Summy Co., 1925) p. 51., [2]Edna Baum, *Russian Peasant Dances*, (Chicago: Clayton F. Summy Co., 1926) pp. 4,5., [3]Baum, pp. 6,7., [4]Anne Duggan and others, *Folk Dances of The United States and Mexico*, (New York: The Ronald Press Company, 1948) pp. 116-121. , [5]Duggan, pp. 51-52., [6]Duggan, pp. 84-88., [7]Lucile Czarnowski, *Dances of Early California Days*, (Palo Alto: Pacific Books, 1950) pp. 70-75., [8]Duggan, pp. 92-97., [9]Czarnowski, pp. 36-37., [10]Czarnowski, pp. 55-57., [11]Francisca Tolentino, *Philippine National Dances*, (New York: Silver Burdett Company, 1946) pp. 221-222., [12]Bessie Evans, and May G. Evans. *American Indian Dance Steps*. (New York: A.S. Barnes and Company, 1931) pp. 49-60., [13]Evans, pp. 93-99., [14]Mary Wood Hinman, "Group Dances," *Gymnastic and Folk Dancing*, Vol. IV. (New York: A.S. Barnes & Noble & Co., 1932) pp. 6,7., [15]Duggan, *Folk Dances of European Countries*, p. 93, [16]Duggan, *Folk Dances of European Countries*, p. 116-118., [17]Duggan, *Folk Dances of The United States and Mexico*, pp. 130-137., [18]Tolentino, pp. 8-10., [19]Tolentino, pp. 192-196., [20]Tolentino, pp. 175-183., [21]Tolentino, pp. 169-172., [22]Tolentino, pp. 37-39., [23]Hofer, p. 67., [24]Czarnowski, pp. 44-49., [25]Czarnowski, pp. 89-107., [26]Duggan, *Folk Dances of European Countries*, p. 94, [27]Duggan, *Folk Dances of The United States and Mexico*, pp. 122-129., [28]Tolentino, pp. 13-17., [29]Tolentino, pp. 28-29., [30]Tolentino, pp. 20-24., [31]Tolentino, pp. 203-206., [32]Tolentino, pp. 184-186., [33]Baum, p. 10., [34]Tolentino, p. 93., [35]Duggan, *Folk Dances of The United States and Mexico*, pp. 71-74., [36]Evans, pp. 61-63., [37]Duggan, *Folk Dances of European Countries*, p. 93., [38]Tolentino, p. 87, [39]Baum, p. 14,15., [40]Evans, pp. 64-72., [41]Duggan, *Folk Dances of European Countries*, p. 119-122., [42]Duggan, *Folk Dances of The United States and Mexico*, pp. 48-50., [43]Tolentino, pp. 126-129., [44]Tolentino, pp. 197-202., [45]Tolentino, p. 57., [46]Duggan, *Folk Dances of The United States and Mexico*, pp. 138-150., [47]Czarnowski, pp. 50-52., [48]Czarnowski, pp. 136,137.

The Curriculum Library at the San Diego County Office of Education (6401 Linda Vista Road) has a good selection of folk dance books that include dance descriptions and music for many folk dances mentioned in this guide.

FOLK DANCE STYLES

(Multicultural Connections: USA, Afro-American, USSR, Samoa, Philippines, Mexico, Laos, Southern California Indians)

Southern California Indians

When the Indians danced they used many different kinds of rattles and accompanied their dancing with chanting. These rattles were turtle shell, gourd, deer toe, and clay rattles. Their dance was used as rhythmic and expressive accompaniment to songs.[1] Dance Shamans were used by the Diegueño Indians to conduct their dances.[2] The Mojave Indians exhibited scalps at their Victory Dances that had been taken from enemy war leaders.[3]

Laos

Popular traveling troupes perform traditional dances at pirogue regattas and festivals. Other traditional dances, celebrating or propitiating the spirit world on occasions of death, war or holiday, are frequently performed by persons who are usually engaged in ordinary occupations but who have been trained in the particular steps and rhythms.[4]

USA

American Folk Dances can be classified into four areas: play-party games, round dances for individual couples, group dances in both longways and circular formations, and square dances.[5]

Play-Party Games: In this dance style, dancers move from place to place and from partner to partner. *Paw Paw Patch* and *Shoo Fly* are examples.

Round Dances: Individual couples in this dance style usually move in a large double circle and progress in the

same direction. No exchange of partners takes place. Examples include the *American Varsovienne, the Polka, Schottische*, and the *Oxford Minuet*.[6]

Groups in Longways and Circular Formations: Pairs of dancers progress from place to place in the larger set as well as exchange partners for special figures of the dance. *The Virginia Reel, Hull's Victory* and *The Circle* are examples of this style.

Square Dance: Eight dancers in this style, dance in pairs in quadrille formation. They salute, swing, curtsey, and change partners while making interesting patterns in the performance of the figures of the dance. New England square dances differ from the regional dances of Southwestern and Western states.[7]

Afro-American

One of the richest sources of American Folk Lore comes from the melodies and rhythms of the Blacks. *The Plantation Dance* is associated with the Cake Walk which was a major social occasion in the old plantation days. Everyone could participate. The couple who invented the most special antics or pranced most grandly as they formed a grand march around the room were the winners of a large cake.[8]

Scholars do not agree on where the idea for the cake walk dance began. One scholar says the origin of the cake walk was in Florida. It is said that the Blacks borrowed the idea from the war dances of the Seminole as a result of being spectators at these dances. The Seminole dance consisted of wild and hilarious jumping and gyrating, alternating with slow processions in which dancers walked solemnly in couples. Another scholar believes the Cake Walk began in Africa and the dance steps were acquired by the Seminole by their Black slaves.[9]

Philippines

Many of the so-called native dances of the Philippines are of Spanish origin, while others have French, English and Malayan influences. They have become Filipino as a result of years of interpretation, execution and expression.[10]

Samoan

In the middle of the 19th century, it was observed that dancing in Samoa was a common entertainment. Some of the dances were in the daytime and accompanied with a display of fancy mats and other Samoan finery. At night when groups assembled, men might dress in their short leaf aprons. Sometimes the dances were for men only, and sometimes just women danced. Occasionally the dances were mixed. The dancers might dance in parties of two, three, and upwards. If the one party moves in one direction, the other group might move in the opposite direction.

The dance music is based on a monotonous chant or singing, clapping the hands, beating time on the floor mats, and drumming. "For a drum, they have two or three contrivances. One is a log of wood six or eight feet long, hollowed out from a narrow elongated opening on the upper surface; and this they beat with a short stick or mallet. Another is a set of bamboos, four feet long and downwards, arranged like a Pan's pipe, having the open ends inclosed in a mat bag, and this bag they beat with a stick. A third kind of drumming is effected by four or five men, each with a bamboo open at the top and closed at the bottom, with which, holding vertically, they beat the ground, or a stone, or any hard substance, and as the bamboos are of various lengths, they emit a variety of sounds."[11]

USSR

The dancing at the Coronation of Alexander II was only nominal. It was a polonaise that acted as a review of those there. This dance lasted two hours.[12]

Russian Folk Dances are based on combinations of steps and figures. The basic steps are the hop step, slow run, point-hop step, and Pas de Basque. The basic steps with a partner are the swing step, and locking arms with a partner.

The figures—which means the whole group of dancers dancing together—are basket formation, grand right and left, and the star formation.[13]

There are a few steps that can be learned by boys for the Cossack Dances. These dances are performed by men only.[14]

Mexico

Folk Dances of Mexico are divided into Indian dances, dances with Spanish influences and rhythms and other dances which have become a modification of both Indian and Spanish influences.

Indian Dances: Pagan dances and religious dances are two of

the kinds of Indian dances in modern Mexico. Another type of dance is neither pagan or religious, but performed during festivals. Pagan dances are based on the habits and activities of fowls and animals indigenous to Mexico. For example, *Danza de los Tigres* (Dance of the Tigers), *Los Pescados* (The Fish) and *Los Gallitos* (The Little Cocks). These three dances come from Guerrero. The Yaqui Indians have the *Deer Dance* and the *Coyote Dance*.[15]

Indian Religious Dances: Dances of rejoicing, or the re-enactment of Christians driving the Moors out of Spain are examples of these dances. Some of the dances are performed only by men, others use ribbons. Here is a listing of some Indian religious dances: *Los Moros y Los Cristianos*, *Los Inditos* (The Little Indians), *Los Apaches*, *Los Danzantes*, *and Los Matlanchines*.

Indian dances performed at Fiestas which have no religious significance are often humorous with joking back and forth between the dancers. The dances are *Los Vaqueros* (The Cowboys), *Los Borrachos* (The Drunks), *The Pacola*, *Los Chinelos*, and *Danza de Los Tecomates*.

Dances with Spanish Influences and Rhythms: The zapateados dances are step dances . The distinctive sounds are made by brushing and stamping the feet or by tapping the heels against the floor with distinctive dynamics and rhythmic pattern.[16]

[1]*Mini-Anthropology Course* (San Diego: Museum of Man, n.d.) p. 4., [2]*Mini-Anthropology Course*, p. 9., [3]Ibid., [4]T.D. Roberts, and others. *Area Handbook for Laos* (Washington: D.C.: U.S. Government Printing Office), June 1967. p. 123-124., [5]Anne Schley Duggan and others *Folk Dances of the United States and Mexico* (New York: The Ronald Press Company, 1948), p.39., [6]Ibid., [7]Duggan, p. 40., [8]Mari Ruef Hofer, *All the World A-Dancing* (Chicago: Clayton F. Summy Co., 1925) p. 67., [9]Bessie Evans, *American Indian Dance Steps* (New York: A.S. Barnes and Co., Inc. 1931) p. 41., [10]Francisca Tolentino, *Philippine National Dance* (New York: Silver Burdett Company, 1946) p. viii., [11]The Rev. George Turner, LL.D., *Nineteen Years in Polynesia: Missionary Life, Travels, and Researches in the Islands of the Pacific*, (Papakura: New Zealand, 1984) first published 1861, p. 211., [12]*Arts of Russia*, Thomas Froncek, Editor (New York: American Heritage Publishing Co., Inc., 1970). p. 163., [13]Marion Bergman, *The Russian-American Song and Dance Book* (New York: A. S. Barnes & Co., 1947) pp. 89-90., [14]Bergman, pp. 95., [15]Duggan, p. 103., [16]Duggan, p. 105.

BALLET: HISTORY AND DEFINITION

(Multicultural connections: France, USSR, American Indian, Argentina, Black)

Ballet is based on the five basic positions of the feet from which all of the steps in the balletic vocabulary begin and end. The man who first described these five positions (1700) and provided a means of notating them was Pierre Beauchamps, the first ballet master of the Paris Opera.[1] The most striking feature of the technique is the turnout of the legs from the hip. This movement allows dancers to move to either side as well as forward and back with equal ease, giving them command over a full circle of movement. When a dancer is completely "turned out", the dancer can stand with heels pressed together and toes pointed to the side, forming a 180-degree angle. The steps that women seem to perfect have to do with balance while men seem to concentrate on air work associated with leaps.[2] Ballet has also had an influence on fencing, dressage, and even ice skating.

In the beginning, ballet emphasized geometrical patterns sweeping along the floor. It was court entertainment, a theatrical event with artificial and rigid movements. Next Ballet began to exploit the air above it. Some steps are executed while maintaining contact with the floor (a terre) and others are executed while leaping up from the floor (en l'air). Also, because it wasn't nice for women to exhibit themselves on stage, most dancers were men.[3]

Next in the history of ballet came dances with a story. The dramatic development of a plot was popular. Sometimes there was pageantry or even politics involved. The first themes used were from classical antiquity. Later, themes came from popular legends and folk sources. The shift began to move from the remote past to the recent past.[4] Instead of gods and goddesses, the drama was celebrating national heroes and folk characters. As ballet became more stylized, natural expressiveness was developed.

The audience's position changed when ballet moved out of the court. Instead of sitting around the spectacle, the audience now sat in front of a stage framed by a proscenium arch.

Marius Petipa first came to Russia in 1847 as a dancer. He was best known for his ability at character delineation. He also was skilled at arranging divertissements and at creating spectacles that delighted aristocratic audiences.[5]

Petipa strove to move his dancers as close to photographic perfection in the steps of the ballet repertory as he could. The deployment of the human form in harmonious arrangements of the legs, trunk and expressive arms was the ideal.

The only ballet dancer that Petipa catered to was Kchessinska. She was the first totally Russian-born and trained dancer to match the technical feats of the stars imported from other countries. The reason her wishes had to be considered was that she had been the mistress of Czar Nicholas II.[6]

One of the most remarkable dancers was Anna Pavlova. She got the part of the "dying swan" that she is remembered for the most, quite by accident. She had been invited to perform in a charity concert that was essentially a musical evening. Fokine was playing the swan from Saint-Saens's *Carnival of the Animals*, and that that she would be great as a swan. He created just for her a short variation which "showed the graceful bird at the end of its life fluttering and finally subsiding in a graceful pose as its strength drained away. It called for particularly adroit use of the arms and no great feats of technical virtuosity, but it did make expressive use of the whole body."[7] While the whole dance segment took only a few minutes, it became her trademark until she died.

Pavlova's greatest contribution to the development of ballet was her ability to develop and audience and to inspire young women to become ballerinas after seeing her perform.[8] (For information on Russian ballet in a sixth grade textbook, see *Nation of the World*.)[9]

Another dancer who inspired many was the daughter of Filippo Taglioni. She was not the first first to dance on point (i.e., the toes), but she took something new and made it an artistic asset. Rising to full point, she gave an air of ethereality to her characterization of otherworldly spirits.[10] Audiences were astounded and all dancers seemed to want to copy her. Eventually, ballet was dominated by ballerinas.[11]

American Indian

Another special ballerina was Maria Tallchief who was married to the great choreographer Balanchine from 1946 to 1951. She was the New York City Ballet's first prima ballerina and the first native-born American to become an international dance star. The ballet that made her a star was the *Firebird*. Her appearance was described as breathtaking in that role: "Balanchine has devised some magnificent movements for her. They are fluttering, flashing, soaring, and at the proper moments they fairly flame with dynamic tension and speed...In their alert, graceful, and sharp exploration of space they define the characteristics of a magical air-born creature...Tallchief gave a performance of historical proportions."[12]

She was born in Fairfax, Oklahoma, on an Indian reservation. Her father was the descendant of an Osage chief, and her mother was Scotch-Irish.[13] She and her sister Marjorie learned traditional Osage dances before Maria learned ballet.

Argentina

The first important dancer to come out of Balanchine's school was Marie-Jeanne. During the 1941 American Ballet Caravan tour of South America she was the company's leading ballerina, and Balanchine made two of his famous ballets for her: *Concerto Barocco* and *Ballet Imperial* (now called *Tchaikovsky Piano Concerto No. 2*) In these ballets he emphasized her speed and the clarity of her technique.[14]

In the first of the two ballets she performed very difficult pirouettes, including several ground-skimming double pirouettes on quarter-point which, in their problems of traction, momentum, and braking, were practically unique in a ballerina's repertory.[15]

Black

One of the exceptional Black male ballet dancers to work with Balanchine's ballerinas was Arthur Mitchell. He worked with Suzanne Farrell in *Metastaseis* and *Pithoprakta*[16] and danced with Diana Adams in 1957 in Agon.[17] Balanchine made the *Pas de Deux* for Arthur and Diana so that intricate movements were ones where one negotiated bodies in a scientific way.[18]

[1]Don McDonagh, *How to Enjoy Ballet*, (Garden City: Doubleday and Company, Inc. 1978), 4., [2]McDonagh, p. 1., [3]McDonagh, p. 7., [4]McDonagh, p. 12., [5]McDonagh, p. 160., [6]McDonagh, p. 161., [7]McDonagh, p. 51., [8]McDonagh, p. 80, [9]John Jarolimek, "The Russian Empire," *Nation of the World*. (New York: Macmillan, 1982) pp. 472-501., [10]McDonagh, p. 14, [11]Ibid., [12]Robert Tracy and Sharon DeLano, *Balanchine's Ballerinas*, (New York: Linden Press/Simon & Schuster, 1983) p. 102., [13]Ibid., [14]Tracy, p. 77., [15]Ibid., [16]Tracy, p. 152, [17]Tracy, p. 120., [18]Tracy, p. 123.

BALLET AS AN INTERNATIONAL ART FORM

(Multicultural connections: Philippines, American Indian, Laos, Vietnam, Cambodia, USSR, Black-American, and United States of America)

Philippines

In 1969, a ballet commissioned by the Cultural Center of the Philippines called *Miri-nisa* was danced for the first time at the Cultural Center's inaugural festival. Eddie Elejar, Julie Borromeo, and Felicitas L. Radaic, organizers of the Dance Theater Philippines, were the ones who presented this first full length ballet. The Ballet Federation of the Philippines was founded in April 1976. It was headed up by Eddie Elejar to date the only great ballet dancer produced on the Philippine dance scene. He is internationally known as a dancer and choreographer: "He has performed extensively in Europe and has partnered all well-known Filina danseuses. He is also a choreographer of distinction, particularly noted from his *Gates of Hell* (Varese), *Juliet and Her Romeo* (Shostakovitch), *Kapinangan* (Kasilag), and *Rigodon Sketches* (Pajaro).[1]

American Indian

While the American Indian does not have a tradition of ballet dancing, some of their characteristic dance steps may be compared to ballet steps. The step in which the Indian jumps from one foot to the other is called an Indian counterpart of a Ballet *jeté*.[2]

The Indian hop step is compared to the ballet *Sauté*.[3] In ballet, two or more steps are combined into a phrase. *The Snowbird* dance of Tesuque combines the kind of motion one might find in ballet *jeté-sauté*.[4]

The Pueblo Indian has been observed doing what looks like the ballet step called *pas de bourrée*. In ballet the toes are pointed outward and move in a crossed position (one foot close behind the other in any desired direction. The knees are straight and tense. The American Indian does his *bourrée* with tiny rapid steps, standing on the ball, not the toe, of each foot; his feet are parallel and side by side; his knees are soft; and he progresses sidewise only. The Indian's motions are more natural than those in ballet.[5]

The jump in Indian dancing has also been compared to ballet dancing. Indian dancers appear to jump on both feet—flat—without tiring as a result of the jarring movement for hours at a time. The ballet dancer, in contrast, is trained to land on the ball of the foot, and with soft knee, to avoid jarring. The American Indian is credited with having more endurance: "Even the most arduously trained male ballet dancers—such as those in the great Russian companies, with whom many amazing difficult forms of the jump are a highly developed art—could not compete with such endurance as that of the Indian dancer."[6]

Laos

Court ballets appear in Laos performed by professional male dancers. These performances derive from the Indian epic Ramayana. The dance is very formal and symbolizes many aspects of the ancient Indian and Siamese heritage.[7]

Vietnam

Ballet and other forms of stage dances have been used in Vietnam for propaganda. In 1966, during the winter, several ballets were shown in Hanoi theatres featuring scenes of combat against the United States. Sacrifices were shown which were being made by Vietnamese in the war.[8]

Cambodia

The Royal Cambodian Ballet has a repertoire of about 30 dramas. The dancers wear masks or white makeup and dress in elaborate costumes when they execute difficult but stylized steps for the different dramas. This ballet is not popular

entertainment and no new ballets have been written for many years. Tourists and members of the palace circle seem to be the only ones interested in it.

A Thai adaptation of the ballet of Ancient Angkor, which died out around the 15th century, was revived about a 100 years later in Cambodia. The Cambodian ballet is perceived as an importation. The dancers were Thai, and the lyrics were sung in Thai and it was called the Siamese ballet. Not until the 20th century was this use of Cambodian dance revived.[9]

Russia

In Russia ballerinas may earn more money than an athlete. There is a lot of competition to develop dancers, companies and national competitions. In 1978, at least 10 million adults and children were enrolled in the hundreds of ballet schools and worker's clubs. There was a large ballet company and opera house in each of the 38 socialist republics, regions, and districts.[10] The two most important companies are the Kirov of Leningrad and the Bolshoi of Moscow. These two companies have different performing styles. The Kirov style is based on formalism and the Bolshoi is emotive and dramatic. In 1987, two dancers in the Bolshoi who won the third USA International Ballet Competition in Jackson, Mississippi, were Nina Ananiashvili and her partner Andris Liepa.[11] Yuri Grigorovich, the chief ballet master is considered a daring and imaginative choreographer putting increased emphasis on drama.[12]

United States of America

Ballet in the United States has really only come into its own in the the last forty years. The New York City Ballet is based on the work of Petipa and Russian trained George Balanchine, a classical and formal approach.

The American Ballet Theater was founded by a Bolshoi trained dancer Mikhail Mordkin.[13]

Another outstanding company is the Joffrey Ballet.[14]

Black American Ballet

The director of the Dance Theater of Harlem is Arthur Mitchell. He has been invited to come and work at the Bolshoi in Moscow.[15]

[1]Reynaldo Alejandro, Philippine Dance (Vera-Reyes, Inc., 1978), p. 63, [2]Bessie Evans, *American Indian Dance Steps* (New York: A.S. Barnes and Co., Inc., 1931), p. 23, [3]Evans, p. 25, [4]Evans, p. 28, [5]Evans, p. 38, [6]Evans, p. 20, [7]T. D. Roberts and others. *Area Handbook for Laos* (Washington, D.C.: U.S. Government Printing Office, June 1967), p. 123., [8]Harvey H. Smith and others. *Area Handbook for North Vietnam*. DA Pam No. 550-57 (Washington, D.C.: U.S. Government Printing Office, June 1967), p. 161., [9]David J. Steinberg. Cambodia: its People, its Society, its Culture (New Haven, HRAF Press, 1959), p. 264., [10]Don McDonagh, *How to Enjoy Ballet* (Garden City: Double Dy and Company, Inc., 1978), pp. 139-143., [11]Marina Khachaturova, "Bolshoi Ballet," *Soviet Life*, 370 (July 1987), 50., [12]Ibid., [13]Khachaturova, p. 55, [14]McDonagh, p. 109., [15]McDonagh, pp. 125.

AESTHETICS OF BALLET

The first goal of the *Visual and Performing Arts Framework* component of Aesthetic Perception for Dance Education is "to develop the student's awareness of the body, a sensing of the communicative potential of body movement, and a capacity for spontaneous movement response."[1] One topic of study then might be "Why is the ballet performance of one company influenced by one choreographer more likely to produce an aesthetic response in the spectator than the performance of another company?"

One way to do this is to study how great ballet choreographers like Balanchine thought of the body and body movement and their influence on particular companies.

Ballet has followed at least four routes: Two of these are based on abstract expressionism, one on the abstract and the fourth on formalism. Anthony Tudor and Martha Graham chose the theatrical approach of abstraction expressionism using dance expressive of intelligible symbols. The Joffrey Ballet also uses abstract expressionism using formal abstraction with theatricality. The stage decor substitutes for symbols intrinsic to dancers movement. For dancers Merce Cunningham, Yvonne Rainer, Twyla Tharp the dance form is entirely abstract. Movement is expressive and production does not exclude theatricality. The fourth route is the one described below: Balanchine's formalism. He believed in the barebones reduction of the ballet essence. He refuses the expressiveness of stage costumes and excludes "all those resources of corporeal syntax that cannot achieve their expressiveness without the encumbrance of some mimetic or transcendent symbolism."[2]

Balanchine believed that the human body was an animate object and that it had weight. When the body is put into motion it has movements that are distinct from the movements of inanimate objects. These movements did not need additional expressiveness in terms of the dancer's personality or in the way of theatricality of stage and costumes.[3] He believed a simple backdrop provides a uniform illumination for the dance events. The dance events are the source of their own total space.[4]

He believed that contrast or tension were important elements in the making of a ballet.

These were some of the contrasts that he observed:

- motion vs. no motion
- weight vs. weightlessness
- corporal syntax vs. mimetic or symbolism
- objectively actual vs. the inwardly virtual

In the section below one of these tensions will be reviewed in terms of the beliefs of the choreographer Balanchine.

Weight and Weightlessness

The tension between weight and weightlessness has been described as one of the elements of beauty in Ballet.[5] The formalism of the Kirov Ballet does not believe that mime and symbolism is important. Classical ballet can be expressive without mime and symbolism.[6] The dancer is concerned the most with muscle, not soul, not expression, not literary significance. ballet must present the significance of physical movement in its own right.[7]

On the other hand, the Bolshoi Ballet believes the best creations of choreographers are based on a union of dance and mime. Ballet music is not self-sufficient or auxiliary. The great composers gave their ballet music a wealth of emotion, dramatic tension, and poetic content.[8]

If a choreographer wants to create dance that uses the idea of weightlessness, he must create dances that use steps/positions that suggest weightlessness. This was Balanchine's style. He believed the essence of ballet is to reveal that the human body is a moving object only in the mode of surpassing its own objecthood and the movements in ballet should reveal this essential condition.[9]

For example, there are at least three ballet dance positions that make the weight vs. weightless illusion to appear: 1. *attitude croisée*, 2. *arabesque allongée* and 3. *soubresaut*

In the first and third positions of *attitude croisée* and the *arabesque allongée*,[10] it appears that the vertical leg of the dancer is carrying a weightless mass.

Attitude croisée

The raised, turned out leg inscribes a dynamic plane of space, which reproduces or translates and thus enhances the centrifugally constituted planes inscribed by the two arms, so that the juncture of the torso, "the elevated leg—a juncture that otherwise would be the center of dramatic energy—becomes, instead, a point on the periphery of a radiant force whose center is suspended above the ground, Thus, the dancer's weight appears to be lifted off the vertical leg (or more accurately, the weight appears to depart from the leg in a breathtaking instant), producing the illusion that this leg is a pictorial line in a merely optical space."[11]

Also, in the attitude croisée, the torso contributes to this illusion of weightlessness. The torso forms a simple continuation of the vertical leg. As a result, "it suppresses one geometric plane and allows itself to appear as an event in only two spatial dimensions—an event in optical space."[12]

Arabesque allongée

Like the attitude croisée, the vertical leg in the arabesque allongée is metamorphosed and the extended torso creates the illusion of weightlessness. The torso touches the vertical leg, but touches without "really" resting upon it. "The torso seems to float, meeting the leg only to contrive—for a breathtaking interval—an optical, or flat, pictorial symmetry. It is as if the leg/torso juncture were the intersection of two mathematical lines."[13]

Soubresaut

This position is also another variation of the optical or sublime body. In this position the dancer is in a jump-and-fall movement which declares her obedience to objecthood. However, during this moment when her body responds to gravity "the articulation she has imposed on her movement utterly annihilates the body as an object of nature—steals it, I want to say, from tangible space, and re-creates it, a purer form, in the ether of an optical, vertical field. The arms define the small circular limits of a tilted, but still fairly horizontal plane; while the line from head to feet presents the segment of a very much greater circle, whose approximately vertical plane cuts through the plane of the smaller circle."[14]

Attitude croisée, arabesque allongée, soubresaut.

SUMMARY

Balanchine has revealed the beauty of weight vs. weightlessness in his choreography which has subtle yet daring innovations on the classical syntax, and in his choices of staging and costumes. His modernism has caused a new mode of spatialization to appear. Instead of viewing the stage space of ballet as "planimetric" (designed on the flat plane of the floor for the privilege of a bird's-eye view, or "stereometric" (designed for a frontal spectator's view) as in the earlier history of Ballet, his modernist mode is "optical."[15]

[1]*Visual and Performing Arts Framework for California Public Schools*, (Sacramento: California State Department of Education, 1989) p. 15., [2]David Michael Levin, "Balanchine's Formalism," *Dance Perspectives: Three Essays in Dance Aesthetics*. 55 (Autumn 1973) p. 36., [3]Ibid., [4]Levin, p. 47., [5]Levin, p. 30., [6]Ibid., [7]Ibid., [8]Yuri Slonimsky, *The Bolshoi Ballet*, (Moscow: Foreign Languages Publishing House, 1960) p. 125., [9]Levin, p. 38, [10]Levin, p. 44., [11]Ibid., [12]Ibid., [13]Levin, p. 46., [14]Ibid., [15]Ibid.

MUSIC FOR BALLETS IN THE STYLE OF PETIPA

Petipa wrote many of the libretti that became the basis for his ballets. He always wrote detailed instructions to his composers. He told them how many bars he wanted, the character of music in terms of menace, joy, and other emotions, and a suggestion as to the rhythmic measure of the section.

Here are Petipa's instructions to Tchaikovsky for writing the music to the Ballet *The Sleeping Beauty* (the music to accompany the moment the Princess Aurora injures herself and is sent to sleep for one hundred years:

"Suddenly Aurora notices the old woman who beats on her knitting needles a 2/4 measure. Gradually she changes to a very melodious waltz in 3/4 but then suddenly a rest. Aurora pricks her finger. Screams, pain. Blood streams—give 8 measures in 4/4 wide. She begins her dance—dizziness.... Complete horror—this is not a dance any longer. It is frenzy. As if bitten by a tarantula, she keeps turning and then falls unexpectedly, out of breath. This must last for 24 to 32 measures. At the end there should be a tremolo of a few measures, as if shouts of pain and sobs: 'Father, Mother'!"[1]

Tchaikovsky wrote only one more ballet score for Petipa: *The Nutcracker*. He wrote the music for that with the same kind of restrictions. However, because Petipa fell ill, Lev Ivanov, Petipa's assistant, worked with the libretto. Petipa later gave his vision of the score *Swan Lake* and it became successful also.[2]

ARTS ACTIVITY

1. Read the script for the Russian Fairy Tale called *The Firebird (see Appendicies)*. Write a libretto for one section of the play. Pretend that you are the Ballet Master Petipa and you are instructing a composer to write for you. Write down your instructions so that they follow the form and content of the dance you have designed.

[1]Don McDonagh, *How to Enjoy Ballet*, (Garden City: Doubleday and Company, Inc. 1978) pp. 161-162, [2]McDonagh, pp. 163

Language Arts

❑ The Languages of the USSR

In this activity, students study what it is like to communicate in a Soviet language, and the history of that language. For example, even though no examples of Georgian writing have been excavated before the 5th century A.D., scholars know that it existed prior to that because the writing that has been discovered is very mature.[1]

The writing of the pre-Christian era in Georgian history has been found inscribed on stone and on metalwork objects. The actual language of the texts written in the Armazi form of Aramaic (named the Armazi script after the bilingual tombstone of Princess Serapita found at Mtskheta-Armazi) is considered to be Middle Iranian. Scholars believe the Georgian language itself was first written down after the country adopted Christianity.[2]

When Georgian script came under Greek influence, lapidary or capital lettering called 'Asomtavruli' appeared, and about 900 A.D. the minuscule lettering known as 'Nuskhuri' was used. Today (since the 11th century), the secular Georgian script called 'Mkhedruli' is written exclusively with minuscules.[3] The Russian language is also taught in Georgia today because it is the language of instruction in many republics or is taught as a second language in others. The Russian language uses the cyrillic alphabet. The cyrillic alphabet is the product of missionaries from Constantinople who first visited Kiev many centuries ago. These missionaries adapted many Greek letters to the language of Kiev. This language, called Old Church Slavonic, has since disappeared in common speech; yet several modern languages are based on it. The alphabet has been reduced in modern Russian to 33 letters. Several of these letters are similar to English in spelling and pronunciation. Others look like English, but represent other sounds.

CONCEPT: The ability to express oneself symbolically helps one understand what it means to be human.

OBJECTIVES: The student will be able to communicate with other students in the class using a form of written symbolic expression.

MATERIALS:

- language charts from the USSR
- recordings of spoken Soviet languages

ACTIVITY:

1. Assign in some random manner *one* different language from the USSR to each student. Since 50 different languages are taught in the schools, 63 different languages appear in books, and 55 languages can be found in newspapers, each student should have his/her own to study.

2. Next, students shall report on the most important record, artifact or art form that has been inscribed or written in their special Soviet language.

3. Next the students carefully examine the special characteristics of their languages: Sort the symbols in the alphabets and try to find similarities and differences by putting each symbol on a separate 3"x 5" card. Identify the language the symbol came from on the back of the card. Shuffle the cards and sort them by appearance. How many symbols are vertical, curved or angular? How many have accent marks or other additions? Identify the letters which look exactly like English letters, but represent a completely different sound. Which letters in the selected Soviet alphabet represent sounds for which we must write two letters or more in English?

4. In small groups, the students devise a plan for communicating with each other as though they each represent a population with a different language. A collaboration in making a map showing distribution of population by language groups might be a first step.

5. Finally, the students must communicate (in writing) a phrase or question and response to the class in both "Russian" and another Soviet language. This phrase must involve a statement about one of the arts such as music, art, drama, or dance.

EVALUATION: The student has successfully engaged the class in an activity of written symbolic expression so that he/she has communicated a phrase or questions and response about one of the arts and the given concept.

[1]Ramadan Mepisashvili and Vakhtang Tsintsadze *The Arts of Ancient Georgia* (London: Thames and Hudson, 1977), p. 41., [2]Mepisashvili, p. 42., [3]Ibid.

❑ Rustaveli: *The Knight in the Panther's Skin*[1], an epic Georgian poem by Shota Rustaveli

"The most enduring monument of Georgian medieval literature, the long epic poem *Vepkhistiqaosani (The Knight in the Panther's Skin)* became over time the best known verses in the Georgian language.[1] Simple people recited long passages from memory; brides were required to know selections for the entertainment of their husbands. High culture mingled with popular culture, just as the religion of the priests coexisted with older, pagan forms. This amalgam of Christian and secular, Byzantine and Iranian influences constituted, by the twelfth century, a recognizable Georgian Culture. Rustaveli helped to standardize the spoken language and the church contributed a unifying ideology."[2]

Shota Rustaveli is considered to be Georgia's greatest poet. He was a Meskhian, born in the village of Rustavi, in south-west Georgia. Educated in Athens and travelled throughout Asia, Rustaveli lived during the height of Georgia's political power and cultural richness, during the reign of his contemporary Queen Tamar (1184–1212). It is legend that he held a position of treasurer to the Queen and was deeply in love with her.

The Knight in the Panther's Skin is a story of romance, of loyalty and deep friendship. It is also a work of adventure and passion. It is an allegorical tale of Georgia's Renaissance. King Rostevan gave up his throne to his daughter Tinatin as did Giorgi crown his daughter Tamar co-ruler of Georgia. During a royal hunt headed by the Rostevan and his men, they encountered a knight clad in a panther's skin sitting by a river, obviously dismayed and saddened.

ACTIVITIES:

1. After listening to parts of the poem in Georgian, this poem can be read orally by students in their native language. Alternate narrators, small groups for choral reading of the King's subjects and King Rostevan. Since the class can be divided into a few groups, each reading will vary.

2. Discuss the attitude of the subjects' reaction to the King's announcement of crowning his daughter as ruler. Compare the women heads of state today with this fictional character based on a real Queen of eight hundred years past.

3. In a cooperative group activity, students may illustrate the scene for a play or enact positions, props, lighting, etc.

4. Create a book illustration for the *Knight in the Panther's Skin* using any media.

5. Compose a melody or accompaniment to reflect the mood of this scene.

6. Discuss the possible circumstance in which such a knight may be so overwhelmed with grief he does not respond.

[1]see Appendices, [2]R. G. Suny, *The Making of the Georgian Nation*, (Indiana: Indiana University Press, 1988), pp. 37-39.

❑ Yevtushenko: *Babi Yar*

Babi Yar is one of Yevtushenko's best known political poems.[1] When he wrote this poem it created a stir both in the Soviet Union and abroad because it exposed the secret anti-Semites in Soviet society. Babi Yar is a deep ravine on the outskirts of Kiev, where the Germans massacred and buried almost 34,000 Kiev Jews in 2 days in September 1941.[2]

This is a declamatory poem. Students enjoying the work of this celebrated poet and touched by literature concerning Babi Yar, may want to read the documentary novel about Babi Yar written by Anatoly Kuznetsov who has defected from the USSR and now lives in England.[3]

CONCEPT: The Narrative Poet recites a story skillfully with language that goes between the lines with suggestion and connotation.

OBJECTIVES: The student will be able to read the poem carefully in English, listen to it in the original Russian, and as a result of alertness, intelligence, memory, organization, and insightful reading, be able to understand the poem beyond the literal.

MATERIALS:

- copies of the poem in the original language and in English or the student's language
- a tape recording of the original poem being read in Russian
- news accounts and/or photographs, and maps of Babi Yar.

ACTIVITIES:

1. Have the students listen to the poem *Babi Yar* in Russian while they study a copy of the poem in Russian. Can they identify what one critic has described in Yevtushenko's style as the exploitation of frequent repetition, near rhymes and sustained and sonorous echoes?[4] If so, have the students indicate where these qualities appear in the original art form (the Russian version).

2. Mayakovsky has been identified as the poet whose work has influenced Yevtushenko to use loud orchestration of broken rhythms, and to use the vernacular for the de-poetization of the language.[5] Have the students study the styles of both poets and find, for example, the vernacular in each.

3. Have students study the metaphors in the poem carefully. Since metaphors do not say explicitly what they mean and leave a gap which the reader must bridge, have the students identify the point in each metaphor and read between the lines to find suggestion and connotation and to follow implication and innuendo.[6]

4. In small groups, have students examine the subject matter of the poetry. Research topics might include the Holocaust in the USSR and the history of anti-semitism in that country. Or students might study the current status of Jews in the USSR and the issue of their emigration. Specific references in the poetry to Egypt, Dryfus, Bielostock, the Union of Russian People, Anne Frank, and the Internationale could be studied.

5. Have the students identify other literary or artistic productions which commemorate victims of prejudice. How do these productions go between the lines with suggestion and connotation?

EVALUATION: The student will be able to identify some qualities of the poem in its original language which are characteristic of its art form such as frequent repetition and near rhymes. The student will correctly identify at least three metaphors in the poem and be able to read between the lines and give either the suggestion of connotation.

[1]Jean C. Stine, Editor. *Contemporary Literary Criticism* 26 (Detroit: Gale Research Company, 1983) p. 460., [2]Vera Alexandrova, pseud. *A History of Soviet Literature* (New York: Doubleday & Company, Inc., 1963) pp. 337-338., [3]Janko Lavrin. *A Panorama of Russian Literature* (New York: Barnes & Noble, 1973) p. 314., [4]Stine, p. 461., [5]Ibid., [6]D. N. Perkins "Metaphorical Perception" Elliot W. Eisner, editor *Reading, the Arts, and the Creation of Meaning* (Reston: The National Art Education Association, 1978) p. 133.

❑ Dostoyevsky: *Crime and Punishment*

As a master psychological novelist, Fyodor Mikhailovich Dostoyevsky is matched by no one when writing about the "social outcast, the social misfit, the guilt-ridden, the morbid, and the mentally deranged."[1] Educated as an engineer, Dostoyevsky was an epileptic who became a political activist agitating for greater freedom under the Czar. He was arrested in 1849 and sentenced to death. As he faced a firing squad, a message from the Czar arrived, commuting his sentence to hard labor in Siberia (1850–1854). Life in prison provided background for many works, especially *The House of the Dead*. In *Crime and Punishment*, Dostoyevsky reveals deep insight into the criminal mind and mental illness.

Post-prison years brought journalistic failures, the deaths of his wife and brother, and an addiction to gambling which plunged Dostoyevsky into debt. In 1867, *Crime and Punishment* was published in serial form and became an immediate success. It is perhaps the finest novel ever written about a "soul-searching study of guilt."[2] The major themes are: 1) the antinomy of the social and antisocial in man;[3] 2) guilt and retribution; 3) intellect and morality do not necessarily go hand in hand; 4) the ever-growing bureaucratic structure that gives rise to man's isolation and inevitable loss of identity; 5) atonement through suffering, which explains the purpose of human suffering and how sins can be forgiven; 6) a psychological study of the criminal mind, especially self-inflicted punishment and paranoia. Love is presented as a healing force which overcomes illness; and 7) attacks on materialism, scientific rationalism, and nihilism, believed by Dostoyevsky to be destroying the stability of human life. The book is an affirmation of traditional values.

CONCEPT: Characters in a novel whose lives are filled with the agony of despair, may be better examples of man's suffering and pain as a result of an author's personal experiences.

OBJECTIVES: The student will be able to assess why guilt and retribution is considered the major theme of this novel.[4]

MATERIALS:

- text or novel
- secondary sources

ACTIVITIES:

1. In preparation for reading the novel students might study capitalism. The novel is, first of all, about Russian capitalism, its manifestations and effects at the beginning of the post-reform period. In the novel capitalism is shown exclusively in its destructive aspects.[5]

2. Have the students read the novel. Examine the themes and ideas which are a part of the novel. For example, estimate the importance of Dostoyevsky's warning that no one has the right to assume the role of God. Describe how dreams play a vast and symbolic role in the novel. One might also have the students study the attitudes of sex in the novel.

For Dostoyevsky, the whole of the sexual sphere was sinful, depraved and threatening, albeit secretly attractive and fascinating, especially in its possibilities for mutual humiliation of the partners. It was clearly the sado-masochistic aspects of sex, its potential for human degradation, that interested Dostoyevsky most of all; and also its paradoxical role as a steppingstone toward redemption, as the ordeal Sonya Marmeladova in *Crime and Punishment* was meant to demonstrate.[6]

3. As the students read they should be able to relate several things to the characters in the novel. Here are some suggested topics for discussion:

General Topics

A. In small groups, have students prepare character descriptions and analyses of Raskolnikov, Dounia, Porfiry, and Svidrigaylov.

B. What does the contrast between the internal and external lives of the characters reveal?

C. Argue that the interplay of the intellect and the passions in the characters of this novel perpetuate the feverish pitch of frenzy that comes from the author's point of view.

D. Discuss what the critic means when he writes: "All Dostoyevsky's heroes live, thanks to his higher spirituality, an incredibly rapid, tenfold accelerated life: with all of them, as with Raskolnikov, 'the heart beats harder and harder and harder.' They do not walk like ordinary mortals, but fly; and in the intoxication of this flight fly into the abyss."[7]

Raskolnikov and Svidragaylov

A. Why does a critic say to understand the entire ideological conception of the novel one must study the antithesis of Raskolnikov and Svidragaylov?[8]

B. How is it shown from the beginning that Raskolnikov is divorcing himself from life, the world and people?

C. Describe Raskolnikov's reaction to the news that Dounia is to marry Luzhin?

D. What is Raskolnikov's theory about crime and criminals prior to the committing of murder?

E. How is it possible to predict that Raskolnikov will not succeed in committing the perfect crime?

F. Keeping in mind the symbolism of water (rebirth), what do we learn about Svidragaylov on the last night of his life?

Luzhin and Ivanovna

Why is it said that the two characters that are particularly important for an understanding of the essence of capitalism in this novel are Aliona Ivanovna (Raskolnikov's fiancée) and

Peter Petrovich Luzhin (old pawnbroker)?[9]

Additionally, the students might try these activities:

A. Study secondary sources written about the novel and analyze the different points of view of the critics.

B. Give an opinion as to why Dostoyevsky had great admiration for Charles Dickens.

C. Bring to class modern musical selections which portray one or more of the themes in the novel.

D. Prepare a video tape of readings from the novel with music.

EVALUATION: The student will be able to correctly interpret the relationship of major themes and characters to the author's life.

[1]Floyd Zulli, *The Joy of Reading* (New York: Franklin Watts, Inc.,1972) p. 138., [2]Zulli, p. 140.,[3]Nicholas M. Chirkov "A Great Philosophical Novel," Robert Louis Jackson, editor *Twentieth Century Interpretations of Crime and Punishment* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1974) p. 49., [4]Zulli, p. 143., [5]Chirkov p. 52., [6]Simon Karlinsky *Chekov: The Gentle Subversive*, p. 48., [7]Donald Davie *Russian Literature and Modern English Fiction* (Chicago: The University of Chicago Press, 1965) p. 81., [8]Chirkov, p. 60., [9]Chirkov, p. 49.

FAIRY TALES

Fairy tales delight young and old alike because "their beauty is inextricably interwoven with the terror they arouse and the hero's—and with it our rescue—at the happy ending."[1] These tales take us on short and dramatic pathways to the very edge of the cliff and force us to face evil and all the darkness in life and then rescue us serenely. The story gives us the ability to "live a richer and more meaningful life on a much higher plane than the one in which we found ourselves at the story's beginning, where the hero, who is our mirror image, was forced to embark on his perilous voyage of self discovery."[2] In short, the central theme occurring in a majority of fairy tales is the development of a spiritually self-aware individual.[3] And spiritual insights come as a result of keen intellect, not by sorcery, magic, tradition, or superstition. One Russian tale *The White Mountain* and the Hawaiian tale *The Boy Pu-Nia and the King of the Sharks* are examples of the victory of the modern intellect or reason over plump sorcerers and giants.[4]

In true fairy tales the child or adolescent hero has to encounter dangerous situations and to take heroic actions before he/she is rewarded. No matter what happens in the story—he/she may even be killed—in the end he/she is rescued. The true fairy tale tells the story of the eventual rescue, complete restoration, and the elevation of the hero to something more than he/she knew before. One of the purposes is "to make us acquainted with the facts that life is difficult and entails often dangerous struggles."[5]

We finish the fairy tale with a positive outlook on life "based on the conviction that evil will be punished, and the good will be rewarded."[6]

Essentially there are three stages in Fairy Tales: The pre-materialistic period; 2. the period in which humanity is principally oriented towards the material world, and 3. a future post-materialistic world.[7] In *Vasilissa the Fair* and other *Cinderella* stories, we can easily detect these three stages. The suffering and slaving of the "good" girl represents the middle, materialist stage.[8]

The true Fairy Tale aims at maintaining, furthering and perfecting in humans everything that is beyond animal instincts.[9] Vasilissa successfully goes through the experience of being abandoned in a materialistic world so she can in full consciousness (in her ordinary, daytime clothes) meet the prince and find his acceptance. Together they return to the castle which represents a meaningful, spiritual world. The longing for this world which Vasilissa had preserved in her heart, almost as a gift from her deceased mother, becomes now (because of her unselfishness and her demonstrated willingness to cope with the lowliest tasks of the physical world) a new, conscious ability to envision what is truly meaningful. The stepsisters, on the other hand, whose souls became corrupted by the selfishness of physical desires, lost what vision they had. The step sisters represent the folly of the illusion that materialism alone is helping humanity towards perfection."[10]

[1]Bruno Bettelheim, "Fairy Tales as Ways of Knowing," *Fairy Tales as Ways of Knowing*, ed. Michael Metzger, (Las Vegas: Peter Lang, 1981) p. 11., [2]Bettelheim, p. 12., [3]Julius Heuscher, *A Psychiatric Study of Fairy Tales* (Springfield:, [4]Charles C. Thomas 1963), p. 107., [5]Heuscher, p. 119., [6]Bettelheim, p. 19., [7]Ibid., [8]Heuscher, p. 106., [9]Heuscher, p. 112., [10]Heuscher, p. 126., [11]Heuscher, p. 127.

OVERVIEW OF TALES TO SHARE AND COMPARE

The tales listed below are those which are featured for elementary grades in this guide, but are certainly not limited by grade level. For example, *Rechenka's Eggs* would be a delightful introduction to *Pysanky* egg decoration at any grade and *The Firebird* can be analyzed by older students for its classic hero treatment—from the encountering of dangerous situations requiring heroic action, to death, restoration, and elevation. There are a wide variety of sources and versions available for the classic tales and the comparison possibilities are rich. There are many, many more tales from the Soviet Union and, hopefully, each will find his and her own favorites.

Folk Tales from Russia

The Bun—Almost identical to *The Gingerbread Man*, this folk tale is filled with the rhyme and repetition that young children love. A readers theater arrangement appears in this guide.[1]

Vasilissa the Beautiful—This is a "Cinderella" story complete with step mother and jealous step-sisters. The classic Russian witch is Baba-Yaga who eats men and women like chickens. She flies through the air in her mortar with pestle. Beautiful Vasilissa is saved by her courage, seen through the magic in a little doll, a last gift from her dying mother.[2]

The Tale of Tsarevich Ivan, The Firebird and Grey Wolf—Prince Ivan sets out to capture the firebird and bring it home to his father, the Czar, thus attempting to fulfill his father's wish. Along the way Ivan is faced with many challenges and is assisted by the gray wolf who, in the end, brings the Prince back from the dead so that Ivan may marry his beloved Elena and claim his true inheritance. This tale is one of the stories used by Folkine in creating his scenario for *The Firebird* ballet.[4]

Georgian Folk Tales

The Fox and the Bear— The familiar presence of the crafty fox who outwits the clumsy, slow-witted bear is found not only in this folk tale from Soviet Georgia but in the fables of Aesop and in the tales of Uncle Remus, Grimm, and Perrault. The tale is printed in this guide (see Appendicies).

The Fisherman's Son—Also printed in the guide, the fisherman's son is faced with the challenge of hiding himself so that the beautiful lady with a magic mirror cannot find him. If he succeeds she will marry him. If not, he will be sent to a dungeon for the rest of his life. In return for the lad's kindness the fish, the stag, the crane, and the fox offer their assistance (see Appendicies).

Eastern Soviet Tale

The Girl and the Moon Man—The Chukchi tribesman live in that area of Soviet Russia which is closest to Alaska, separated only by the Bering Strait. As they herd their reindeer in the bitter cold of Siberian nights they say, "The moon is putting on his furs".[5] This Chukchi tale begins long ago when the Moonman can come and go between sky and earth. A brave young woman—lone tender of her father's heard—tricks and captures the Moonman, making him trade his freedom for staying in the sky forevermore.[6]

Tales by Contemporary Authors

Here Comes the Cat - This delightful picture book was a collaboration of an American and a Russian who felt that two heads were better than one. The anticipated arrival of the cat, scene after scene by Paul-Revere-like mice is resolved by the appearance of a grinning cat who bears cheese for the entire mouse community.[7]

Rechenka's Eggs - This can be used as an inspiration for *Pysanky* egg decoration. The story of Babushka and the injured goose speaks of giving, caring and friendship. Many elements of Soviet art are brought together in the context of this book, set in the days of old "Moskva": borders, eggs, folk costume, domes and icons.[8]

[5]Norbert Guterman, trans., *Russian Fairy Tales, by Alexsandr Afanas'ev* (New York; Pantheon Books, 1971), pp. 447-49., [2]*Russian Lacquer, Legends and Fairy Tales*, Lucy Maxim, ed., (New York: Siamese Imports Co., 1981), pp. 26-31., [3]Irina Zhelesnove, trans., *The Tale of Tsarevich Ivan, the Firebird and Grey Wolf*, (Chicago: Imported Publications, Inc.), [4]Ludek Manasek, illus., *The Firebird*, (New York: Franklin Watts, Inc., 1969), p. 1., [5]Supplement to *National Geographic*, 149 (February 1976) 144A., [6]*Folk Tales from the Soviet Union: the Russian Federation*, (Moscow: Raduga Publishers, 1986), pp. 140-49., [7]Frank Asch and Vladimir Vagin, *Here Comes the Cat* (New York: Scholastic Inc., 1989)., [8]Patricia Polacco, *Rechenka's Eggs* (New York: Philomel Books, 1988).

❑ Clay Animals

Kindergarten students take to clay like ducks take to water. The kinesthetic experience of holding and molding the soft wet clay is only the beginning of their wonderful ceramic experience. Knowledgeable in the use of underglazes, glazes and kiln firings, a teacher may help a class participate and delight in the magical transformations that take place throughout this art activity including telling the Georgian folk tale, *The Fox and the Bear*.

CONCEPT: Animals shaped in clay are three-dimensional.

OBJECTIVES: The student will be able to:

1. Have access to a ceramic experience including the modeling, underglazing and glazing of clay and bisque forms.
2. Indicate to his/her teacher within a few minutes of receiving clay that his/her clay expression is in its final shape.
3. Paint underglaze colors on the clay form in a thoughtful manner.

MATERIALS:

- 50 lbs. (two bricks of wet wedged white clay)
- 1 quart clear glaze
- an assortment of 4 oz. jars of underglaze colors (e.g., brown, black, gold, gray, rust, and other animal colors)
- small paint brushes
- a kiln
- kiln furniture (e.g., three dozen stilts or more)

ACTIVITIES: Beginning Exercise

1. To motivate the young students in a class, the first clay experience might be directing a lesson in making snowmen. Use white clay for this project so that the only colored underglazes needed are for hats and facial features.

The purpose of this lesson is to instruct students in how to make two shapes of clay become one. Therefore, the snowman figure can be as simple as two round balls.

On the day the ceramics activity begins, the students are seated at tables. The teacher cuts the clay, giving each student a piece about the size of a large potato.

2. Talk to the children as the clay is distributed and ask them to make two round clay shapes.
3. Next, demonstrate twisting the two round shapes firmly together.
4. Now the students can add hats, arms, carrot noses and other accessories at will.

Making Animals

1. The snowmen lesson is followed by a free and creative "Let's-make-the-animals-in-a-story" experience. Show the students that their simple snowmen can become almost any animal by adding the necessary appendages.
2. Review the snowman-making technique with the students before distributing the clay. Demonstrate making a snowman, then ask the students to *tell* you what animal they would like you to make and what changes *they* think you should make to the snowman to fashion the desired animal. In this manner you demonstrate *their* ideas. While making as many animals as they can describe, the teacher gives the students confidence in trying it themselves. Approaching the experience positively, the teacher gives the students endless encouragement and praise.

- Elephant: add a trunk, "pancake" ears and stumpy legs
- Bear: add paws (legs), ears and a small tail
- For zebras and giraffes, add a long hot-dog shape, then turn the end to form a head. This will make a neck and head shape for most taller animals.

3. Almost immediately after the clay has been distributed, and using a watchful eye, the teacher moves quickly around the room looking for the clay animals which are uniquely expressive of young ideas in gesture and form. A student will often destroy a pleasing animal form if the teacher is not quick to intercept revisions.

While praising the student's clay forms, a teacher quickly picks up the clay figures (this is within one or two minutes of the start of the working period) and sets them aside, at a location away from the young artists, to dry.

Because the teacher collects the clay figures so soon after the students have started, the art products of these young artists are more likely to be fresher in appearance.

Painting the Fox and the Bear

Following the drying period, the students paint their clay figures with underglaze. The students, working in small groups of two or three, sit at a table where underglazes and one small brush for each color have been opened and prepared for use.

Before painting their figures, the teacher tells the students how very fragile they are. The teacher puts the figure on a small piece of newspaper (approximately 8" x 8") and the student is told to turn the *paper*, not the figure. This avoids most of the breakage. The underglazes dry almost immediately, so spots, stripes and/or facial characteristics can be added to the colored object all in one sitting.

Firing the Animals

The figures are bisque fired in the school kiln and then returned to the classroom to be glazed. Here are some hints for the first firing.

Remind the students of the possibility of breakage to avoid heartbreak. Take the class to see the kiln "at work" and discuss the extreme temperatures (as opposed to mom's oven) that cause the changes in the clay (soft to brittle) and the underglazes (colors).

Following the first firing, a clear lead-free glaze is painted on the bisque projects. The students wonder how the opaque-looking liquid will be transformed to reveal their animal's colored spots.

The projects are stilted and the pieces glaze-fired. Imagine how pleased the students will be when seeing the end result glossy ("wet looking") and brightly colored.

EVALUATION: The student was successful in connecting pieces of clay together, forming the clay pieces into an animal shape and in applying the underglaze in a thoughtful manner.

❑ Mural Art With *Here Comes the Cat*

These activities have been developed specifically to relate to this contemporary children's tale by Asch and Vagin. Both the English and Russian words can be used in reading the tale. "Here comes the Cat" in Russian is "syu-DAH ee-DYOT KOT." (The "o" as in "coat.") Once the opening pages have been read in English and Russian, have the class or individuals say the words expressing various emotions—fear, excitement, happiness, terror. Painting techniques can show movement. Color and texture can enhance facial expressions.

CONCEPT: Contemporary children's tales can inspire creative expression in visual art and a cooperative effort.

OBJECTIVE: To provide students an opportunity to work together for an understanding and appreciation of a tale through visual art activities.

MATERIALS:

- craft paper (try colored paper)
- chalk
- brushes
- liquid tempera paints (many hues with tints and shades of these hues)
- egg cartons or other disposable mixing utensils
- reproductions of painted landscape murals such as Ambrogio Lorenzetti's *Good Government in the City*.[1]

ACTIVITIES:

1. Motivate the students after they have read the story with descriptions of the story details.
2. Study illustrations in the contemporary children's tale and the paintings by great muralists like Lorenzetti. Have students describe what makes murals interesting to look at. How has the illustrator of *Here Comes the Cat* given us new visual experiences? Compare a mural with an illustration.
3. Now list all the events or details or characters that should be included in the mural making.
4. Describe the mood or feeling the mural should have to convey the authors' points of view. How should this mood affect the hues, tints, shades of the colors selected for painting?
5. Discuss where this mural will be displayed. How will the installation affect the size of the figures that students will place on the mural?
6. Proceed in a large open space—perhaps the floor. Have the students indicate their designs on the paper with chalk.
7. When students mix their paints, have them add small amounts of other colors to the pure color to make it more interesting. Add a teaspoon of the mixed color to the next color being mixed. In this manner, students will have better tone in their paintings.
8. Display the mural for discussion.

EVALUATION: The students demonstrate creative expression using cooperative efforts to list the story elements, how the elements of art might best illustrate the story, how to mix the paints and how to delegate the mural painting responsibilities.

[1]H. W. Janson, *History of Art* ,3rd ed. (New York: Harry N. Abrams, Inc., 1986), p. 328.

❑ *Rechenka's Eggs*: Ukrainian Pysanky eggs

Well over 2,000 years ago, before the time of Christ, people were carrying on the custom of decorating eggs. The peasant folk were influenced by the belief that great power is embodied in the egg. They decorated eggs in the spring to celebrate the warming of the sun as it brought new joy and vigor to life. *Pysanky* are the raw, wax-resist multi-colored eggs which are

intended as ornaments to be kept indefinitely. The word *pysanky* means to write. The designs used fell into three categories: plant, animal, and geometric symbols, and had significant meaning both to the creator of the egg and to the person who received it.

CONCEPT: The decorated egg is a beautiful and important Folk Art custom in the USSR.

OBJECTIVE: The student will be able to express ideas creatively on an egg in the style of *pysanky* folk art.

MATERIALS:

- eggs (raw)
- *kiska* (stylus)[1]
- gloss coating
- candle
- beeswax
- dyes
- tissues
- spoons
- egg rack
- pencil
- paint brush
- examples of *pysanky*
- film: *Pysanka: The Ukrainian Easter Egg*[2]

ACTIVITY:

1. Put materials on reserve. Assign students to review materials in preparation of the lesson.

2. Develop the design. The students can use the traditional motifs in a traditional way, develop their own interpretation, or use contemporary images in the pysanky style.

3. Students draw the design on clean, raw eggs using a light pencil.

4. Using the kiska, the students wax over the white areas. Next they dip the eggs in the lightest dye bath (yellow).

5. Then they wax over the yellows and dip the egg in the next darkest dye bath. Colors progress from white to yellow to orange to red and to black last. Some colors out of sequence can be painted on and waxed over to protect them from other colors in the sequence.

6. Holding the egg to the side of the candle flame, the students melt the wax off, rubbing it with a tissue to burnish it.

7. Finally the students spray the eggs with a clear coating. Dry the eggs on a rack. The inner contents will eventually dry out.

8. Make a display of the *pysanky* eggs.[3]

EVALUATION: The beauty of the finished product is always an exciting surprise during evaluation and brings lively discussion in closure.

[1]Ukrainian Gift Shop, 2422 Central Ave, NE, Minneapolis, MN 55418 (Write for catalog)., [2]Pysanka: The Ukrainian Easter Egg (IJH) color 14 min. c 1975 MP 4971., [3]Patricia Polacco, *Rechenka's Eggs* (New York: Philomon Books, 1988).

Math

❑ Graphing Toys and Folk Art

Children in the Soviet Union, like children everywhere, love to play and they love to play with toys. In the special Folk Art exhibits from the USSR, visitors will find toys made of wood and clay.

CONCEPT: Student created graphs encourage problem solving.

OBJECTIVES: The student will be able to work in a group to sort and categorize art products for a graph.

MATERIALS:

- one 3" or 5" square of drawing paper for each child
- assortment of colored markers
- length of craft paper marked off with a grid made up of 3" or 5" squares
- a glue stick or two
- examples of toys made by artists (e.g., Alexander Calder's *Circus* or Folk Art toys from the Soviet Union)

ACTIVITY:

1. Examine with students the ideas that artists use to make a toy special. Have students identify the qualities they find most pleasing about a favorite toy.

2. On the 3" or 5" square of drawing paper, have students draw a favorite toy, featuring the finer "points" of that toy.

3. Once the drawings are finished, have the students work in groups of eight or ten and sort their drawings by subject or topic. For example, the students will come up with their own labels or categories for stuffed animals or vehicles.

4. Next have each group share the label for the largest category.

5. Position the craft paper grid on a bulletin board and have the students plan their graph. Beginning at the bottom of the grid, have students organize and glue the images for one category on the vertical. Their organization should take into account the visual appearance of the toys in a row. Some dolls, for example, might be done mostly in red, so those drawings might alternate with drawings of dolls in other colors.

6. After titling the grid and putting the labels on, have the students return to their groups to write two or three questions that can be answered by studying the graph.

7. Students share the questions and correctly answer the questions written by other groups.

EVALUATION: The students will be able to recognize and critique the three levels upon which their work progressed:

1. individual work to make the drawing;
2. small group work to sort the drawings; and
3. whole group participation in the sharing of questions and answers.

❑ Fabergé's Market and Prices [1]

The Soviet currency consists of roubles and kopecks. One hundred kopecks equal one rouble. In terms of currency exchange before 1917, 50 roubles equaled five pounds sterling or $25. Given below are some actual prices recorded for Fabergé's market and prices. In order to figure the value of this goldsmith's work, try converting the currency to one that is familiar. First try the proportion problem with a variable.

CONCEPT: Currency conversion can be figured with proportion problems with a variable.

OBJECTIVES: The average student will be able to correctly figure out the currency exchange for purchasing art works by Fabergé before 1917.

MATERIALS:

- illustrations of pound sterling notes, roubles, and US dollars

ACTIVITIES:

Solve the following problems.

1. Small miniature Easter eggs designed by Fabergé cost five roubles. The Imperial Eggs were priced about30,000 roubles. How many miniature eggs could one purchase instead of one Imperial Egg? _____

2. Fabergé marked up his work about 100%. If the Imperial Eggs were sold to the Czar for 30,000 roubles, how much were they really worth? _____

3. Besides the special eggs, Czar Nicholas II once gave the Czarina Alexandra a pearl necklace designed by Fabergé that cost 250,000 roubles. How much did this necklace cost in US dollars? _____

4. The mineral gem carvings that Fabergé designed cost somewhere between 180 roubles to about 600 roubles. If the Queen of England wanted to purchase one, what would the range be in pounds sterling? _____ in US dollars?_____

5. A night on the town to see a performance of opera or ballet at the Imperial Theater cost about 25 roubles. How much would that be in US dollars?_____

EXTENSION: Set up a goldsmith's shop using roubles and kopecks. Students can take roles as they purchase the precious objects. They may be tourists or royalty.

EVALUATION: The student will be able to correctly convert two types of currency into US dollar equivalents after doing the proportion problem with a variable.

[1] A. Von Solodkoff Fabergé (New York: Rizzoli, 1979), p. 134.

❑ Calculating Dates for Easter

Of all the works designed by the goldsmith Fabergé, the Imperial Easter Eggs absolutely surpass anything seen before. During the lifetime of Alexander III only one egg was made each year. But from the time of the accession of Nicholas II, two were made each year, one for his wife and one for his mother. The eggs were given at Easter with three kisses and the greeting "Christ is risen!"

CONCEPT: The dates for Easter are dependent upon the lunar year.

❑ Proportion Problem With a Variable

One way to convert one currency to another is by creating an algebraic equation.

1. Place what one currency equals over the amount it equals in another currency.

$$\frac{50 \text{ roubles}}{\$25}$$

2. Since each equals the same amount, the two figures can be said to equal one.

$$\frac{50 \text{ roubles}}{\$25} = 1$$

3. If we want to know how many dollars 75 roubles are worth, we can set up the following equation:

$$\frac{75 \text{ roubles}}{1} \cdot \frac{\$25}{50 \text{ roubles}} = X$$

4. First, cancel out the roubles.

$$\frac{75 \cancel{\text{roubles}}}{1} \cdot \frac{\$25}{50 \cancel{\text{roubles}}} = X$$

5. Next, reduce the figures in each fraction to their smallest form.

$$\frac{75}{1} \cdot \frac{\$25}{50} \frac{\cancel{25}}{\cancel{25}} = X$$

6. $$\frac{75}{1} \cdot \frac{1}{2} = \frac{\$75}{2} = \$37.50$$

OBJECTIVE: Using a simple mathematical calculation the student will be able to calculate the dates Fabergé delivered his eggs for Easter.

MATERIALS:

- dates for Easter in 1989 and 1990
- dates for Easter in 1898 and 1890 or 1897

ACTIVITIES:

1. Study the formula. The simple formula (used by the medieval mathematician), is to fix Easter for two years in a row. Using the short year of 13 lunations (354 days), followed by one long or embolismic year of 384 days, which with suitable adjustments, will bring the Easter cycle back into phase with the sun. The solar year is 365 1/2 days.

2. Using the formula above, calculate when Easter will be in 1991. We know that March 26 was Easter in 1989, and in 1990 Easter will be on April 15. Explain how you arrived at the date for Easter in 1991.

3. Find out when Easter was in 1897 or 1899. The date of Easter in 1898 is given on the *Lilies of the Valley Egg* as April 5. When did Easter occur in 1884? Describe how you calculated this information.

EVALUATION: The student will be able to use a simple formula to calculate the calendar date of the most important religious day in the USSR and the dates that Fabergé delivered his eggs.

PRECIOUS METAL STANDARDS FOR THE IMPERIAL EGGS

1. Soviet Gold Standards

The Soviet gold standards in general use at the time of Fabergé were figured in *zolotniks* in the same way as ours are expressed in carats. The gold alloy of 96 parts, contained in Fabergé's objects, either 56 or 72 *zolotniks* of pure gold, just as our alloy of 24 parts, or carats, contains a certain proportion of pure gold, 9, 18 or 22 parts being the most common. It is useful to remember that the 96 parts of the Soviet alloy correspond to the 24 parts of the English alloy—a ratio of four to one. Hence, if the Russian gold standards (56 and 72 *zolotniks*, for instance) are divided by 4, the results given represent the English standard equivalents. How many carats would each be respectively?

2. Soviet Silver Standards

The Soviet standards for silver are also indicated by the number of *zolotniks* of pure silver out of 96 *zolotniks* of alloy. The most frequently found proportions are 84 and 88, although it is not altogether uncommon to find objects stamped 91. The English 'sterling' standard requires that at least 925 parts out of a total of 1000 parts of silver alloy be pure silver. By proportional calculation, is the English 'sterling' standard higher or lower than the Fabergé objects marked with 91?

3. A Gold Treasure

George Stein spent fifteen months making the model of the Imperial Coach used in 1896 at the Coronation of Nicholas II and Alexandria in Moscow which appears inside the Coronation Egg. He was paid 5 roubles (or 10 shillings) a day. How much was he paid if he worked a five day week and had a two week vacation during that time?

ANSWERS:

1. 14 and 18 carats respectively
2. lower; the Soviet standards 84 and 88 are below the English standard for sterling silver, the standard 91 is above.
3. $63 \cdot 5 = x = 315$ roubles

Science

❑ Ecology and Art History

A branch of science known as ecology can be correlated with art history. There are many examples in art depicting the interrelationship of organisms and their environments.

Students might study art history and ecology by engaging in the following activities:

ACTIVITY:

1. Divide a piece of paper into four columns and title them as shown below:
2. Ask students to find illustrations of art works that represent the ecological topics.

Then ask students to find the answers to the following questions:

A. Do artists painting ecological themes usually limit themselves to those themes?

B. Select one of the paintings and find out what time (year) and place was represented in the painting.

C. Describe one of the paintings, examining the colors, the shapes, the light, and how these artistic elements reflect a feeling for good or bad ecological practices. (e.g., Grant Wood's painting *Young Corn* illustrates small plants fastidiously arranged in organized rows to allow for maximum plant care and economical use of the land while his own painting technique represents that same type of neatness and schematic conformity in handling forms.)

Relationships Between Living Things	Art Showing Relationships Between Living Things	Relationships Between Living Nonliving Things	Art showing Relationships Between Living and Nonliving Things
cats eating mice	left panel of Bosch's *Garden of Earthly Delights*	crops growing in soil	Grant Wood *Stone City*
wild beasts attack	Peget's *Milo of Crotona*		Grant Wood *Young Corn*
boy shepherd caring for sheep	Marble statue *Good Shepherd*		Grant Wood *Fall Plowing*
people planting trees	Grant Wood *Arbor Day*		Thomas Hart Benton *Threshing Wheat*
orange tree with a bird on it	Peter Carl Fabergé's *Orange Tree Imperial Egg*	tree growing in a pot	

UNDERSTANDING SOVIET TECHNOLOGY AND ENVIRONMENT THROUGH LITERATURE

Economic literacy is one of the goals of the *History-Social Science Framework*. One way to study the economics of a country is to examine what has been written about it.[1] And to read literature in another subject area, one meets the goal of the *English-Language Arts Framework* to integrate instruction in Language Arts.

Central planning and tough state control—at a considerable human cost—has allowed the USSR to transform a backward rural economy into a modern industrial superpower within just two generations. But now reform in the shape of decentralization and a greater role for the market is necessary if the economic growth is to be maintained.[2] Currently the news reports tell us that the Soviet Union will face social and political unrest and even famine within the next two years without fast, radical reform and a quick improvement in living standards.[3] The reforms must include, according to Agricultural scientist Vladimir Tikhonov, giving peasant farmers full control over the land. The food situation is increasingly serious according to three of the country's leading economic thinkers: Abalkin, Bogomolov and Popov.[4]

The authors below dramatize key issues of the day in a highly critical manner but in a way that the reader draws the correct conclusions.

READINGS:

A. Solzhenitsyn's study of peasant life, 'Matryona's House,' in *Stories and Prose Poems* (Harmondsworth, 1973).

V. Aksyonov 'Oranges from Morocco', in *The Steel Bird and Other Stories* (Ann Arbor, Mich., 1979).

V. Katayev, *Time, Forward* (Bloomington, Ind., 1976, first published in 1932).

V. Dudintsev, *Not by Bread Alone* (London, 1957).

A. Amalrik *Involuntary Journey to Siberia* (London, 1970).

ACTIVITIES:

1. Study the news reports about the Soviet Economy. Analyze the reports then write prose or poetry to communicate the essence and urgency of the reports.

2. Collect news stories about economics and match them with stories one might read about in past Russian History. Critique the extent the literary authors examined the problem and how their creative writing skills contributed to our knowledge about the concerns they had.

[1]Roger Miller, *Economics Today and Tomorrow* (San Francisco: Canfield Press, 1978) pp. 366–368., [2]Martin Crouch and Robert Porter *Understanding Soviet Politics Through Literature* (London: George Allen & Unwin, 1984) pp. 107., [3]"Soviet economists warn of upheaval unless living standards improve soon," *The San Diego Union*, 17 June 1989, p. A-14., [4]Ibid., [5]Crouch, pp. 125–126.

☐ Arctic Environments, Background Information

The United States and Russia share one of the most interesting environments in the world, the Arctic environment. The Arctic Circle is an invisible line located at the parallel of latitude at 66° 33' north. Animals do not recognize it and cross the boundary in response to climate and their own needs. Arctic air is cold and dry in the winter. In warmer months snow and rain fall. The sun never shines directly on polar regions. From late November to mid February the sun's rays do not reach the Arctic. Animals move by the light of the moon and stars reflected off the snowy ground.

The tundra is the name given to this biome in which the ground is always frozen. In summer the ice thaws. Many ponds and puddles form because the water cannot seep into the frozen earth below. There are no trees on the tundra. For short periods during June and July colorful flowers bloom among the grasses, lichens, and mosses. Insects abound in the ponds. Year-round inhabitants include caribou or reindeer, Arctic foxes, polar bears, musk oxen, lemmings, hares, seals, and walruses. Summer visitors are the many migratory birds such as owls, geese, swans, Arctic terns, ducks and gulls.

The International Union for the Conservation of Nature works together to protect endangered Arctic species. The five polar bear nations—United States, Canada, Denmark, Norway, and Russia—banned polar bear hunting by airplanes or large motorized vehicles in a treaty signed in 1973. The environment poses still other hazards for the animals of the tundra. Poisonous insecticides have been found in the tissues of polar bears captured even in remote areas. Gas and oil exploration in the Arctic is likely to force the bears to den in less desirable areas. Oil spills have harmed fish and seals. With fewer seals to eat, some bears will surely starve. Scientists from the Arctic countries are now cooperating in studies to insure the survival of species in this magnificent environment.

CONCEPT: Each kind of living thing lives in a special place called its habitat and shares its particular environment with other living things to form groups called communities in settings called ecosystems.

OBJECTIVE: Following research, the students will be able to draw a picture containing at least five living things from one level of the Tundra Food Pyramid.

MATERIALS:

- tempera or watercolor paint
- brushes
- heavy paper
- information on Arctic environments
- one Tundra Food Pyramid per student

ACTIVITIES:

1. Read the teacher background information on Arctic environments.

2. Share one of the following resource books with the students.

Animals of the Arctic, Gwynne Vevers

Biography of an American Reindeer, Alice Hopf

Life on Ice, Seymour Simon

Polar Bear, Kay McDearmon

3. Obtain pictures of tundra and taiga environments. Discuss what they look like.

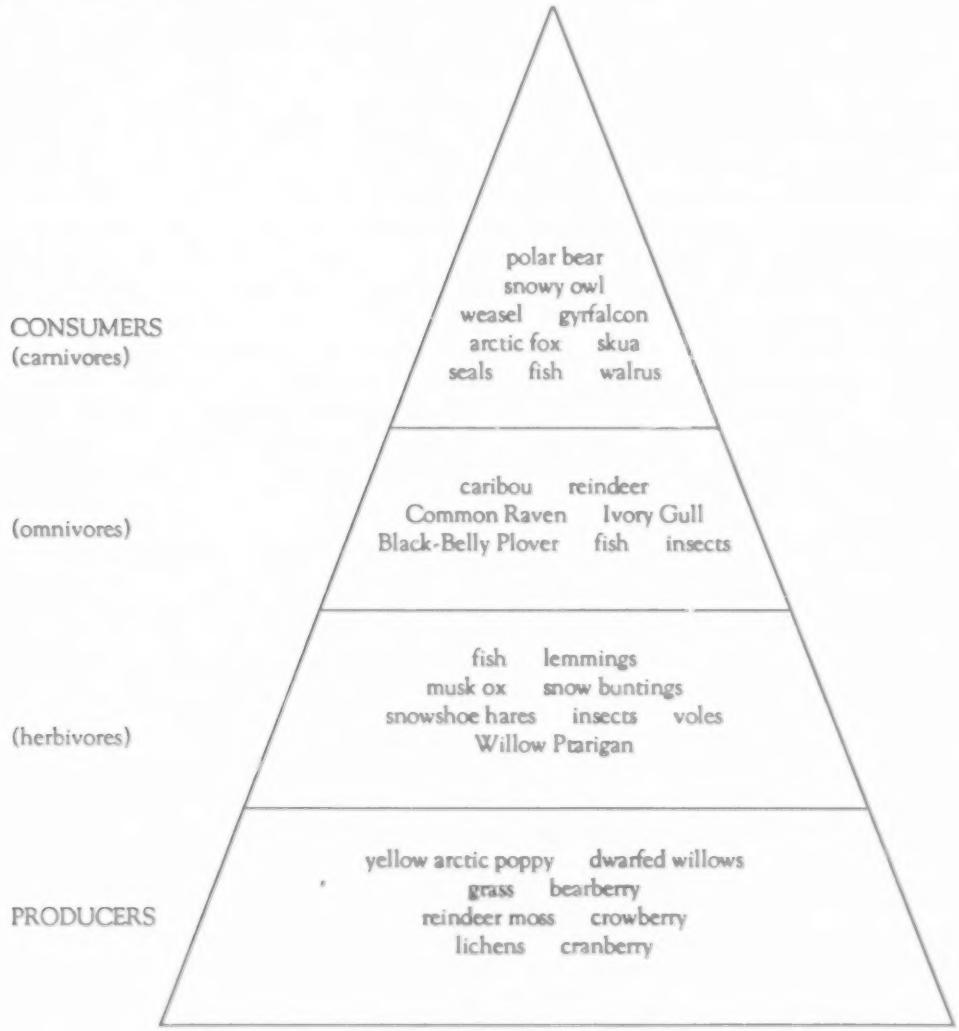
4. List the plants and animals found on the tundra on the chalkboard.

5. Explain that in Russia reindeer herds are used to provide meat, milk, cheese, hides for clothing, and transportation for herdsmen. Caribou herds in Alaska are free-moving.

6. Instruct students to paint a picture containing at least five living things from one level of the Tundra Food Pyramid and to place those living things in an appropriate habitat.

EVALUATION: The student will be able to find illustrations of five living things from the same level and paint a suitable habitat or ecosystem in which to place it.

TUNDRA FOOD PYRAMID



❑ Growing Crystals

Many of the treasures from the Soviet Union designed by Fabergé are decorated with diamonds, rubies, sapphires, topaz, and other crystals.

The chemical composition of a diamond is very simple: carbon. No other gem has such a simple composition. However, the carbon of a diamond crystal has different properties than the carbon of graphite or the carbon of coal. The knowledge of crystals and the laws governing the relations between their faces belongs to the special science of *crystallography*.

In the activity below, students can "grow" crystals using charcoal briquets. When the solution reaches the surface of the charcoal (carbon crystal), the solution joins with the charcoal and "adopts" positions on the surface of the briquet by the kind of orderliness possessed by the growing crystal. When this orderliness extends outward, the crystal grows.[1]

CONCEPT: Crystals are grown by the stuff presented to their surfaces; crystals do not grow from within.

OBJECTIVES: The students will be able to follow a formula, control variables, measure, observe, and classify.

MATERIALS:

- table salt
- disposable aluminum pie tin
- liquid bluing
- six charcoal briquets
- clear ammonia
- water
- measuring spoons
- coffee can with lid
- liquid food coloring in four colors

ACTIVITY:

1. Place 6 charcoal briquets in an aluminum pie tin.
2. Measure 6 tsp. salt, 6 Tbs. of bluing, 6 Tbs. of water and 1 Tbs. of ammonia. Pour into a coffee can. Mix them well.
3. Squeeze different food colors onto 4 of the briquets, one color for each. Squeeze all 4 colors on the fifth briquet. The sixth is not to be colored.
4. Pour the salt mixture evenly over the 6 briquets.
5. Place the pie tin and briquets in a warm place.
6. Mix the same solution of salt, bluing, ammonia and water in the can and cover tightly.
7. Add this solution over the "garden" of briquets every day to keep the crystals growing. Add the food coloring every 2 days.
8. Describe what the crystals look like every day for eight days (color, size, shape, texture). Record responses on the chalkboard or on butcher paper.

The Crystal Garden will have the appearance of coral and will be soft and powdery to the touch.

Jardin de Cristal

1. Ponga 6 piezas de carbon en un plato de aluminio.
2. Mida 6 cucharitas de sal. 6 cucharadas de azul anil, 6 cucharadas de agua y 1 cucharada de amonia. Pongalo en un bote de cafe y revuelvalo bien.
3. Eche diferentes colores de comida en los 4 carbones; un color para cada uno. Mezele y ponga las 4 colores en el quinto carbon. El sexto no se debe tenir.
4. Ponga la mezcla de sal proporcionadamente sobre los carbones.
5. Ponga el plato de aluminio y los carbones en un lugar caliente.
6. Mezele la misma solucion de sal, amonia y agua en la lata bien cubierta.
7. Agregue la solucion sobre el "jardin" de carbones todos los dias para que los cristales vayan creciendo. Agregue los colores de comida cada dos dias.
8. Deje que los estudiantes describan como se ven los cristales cada ocho dias (color, medida, textura). Anote las respuestas en el pizarron o en una cartulina.

El jardin de cristal tendra la apariencia de coral y sera blando y polvoroso al tocarse.[2]

[1] Alan Holden and Phyllis Morrison, *Crystals and Crystal Growing* (London: The MIT Press, 1982), p. 33., [2] "Glide into Winter: Colorful Crystal Garden," (AIMS Education Foundation, 1987), pp. 15-165.

❑ Space Mission for the Arts

A number of space missions have been conducted by agencies in the USA and the USSR. To date, however, no mission has been conducted to collect information just for the arts, but artists have been creating art about space missions. This past spring the first international exhibition of space painting was held in Moscow. Over 150 art works by Americans were exhibited in this show. Artists from the USSR entered many more. At least one of the paintings was a joint effort of American artist Robert McCall and Moscow science-fiction artist Andrei Sokolov. McCall's work became known in the USSR after his paintings were used as emblems on envelopes and badges after the 1975 Soyuz-Apollo space flight. The picture the two artists collaborated on is called *Humanity's Route to the Stars*. It pictures two figures, personifying humanity, a man and a woman in space suits flying to faraway stars.

CONCEPT: Expeditions to the moon, space probes to other planets, and satellites orbiting the earth provide useful information about other planets, the earth's surface and its atmosphere.

OBJECTIVE: Students will be able to plan the information gathering for a joint Soviet and U.S. spacecraft mission in the future.

MATERIALS:

- lists of useful information collected on space missions
- photographs or visuals as evidence on information gathered on space missions
- recordings of conversations
- logs indicating the steps necessary in preparing for a certain information gathering experience in space
- research on space information-gathering missions that have failed

ACTIVITIES:

1. Put materials on reserve for students to review before participating in classroom groups. Outline the activities planned for the in-class groups.

2. Each group is to plan a space mission for gathering information for one of the visual or performing arts. That is, one group shall plan a mission for dance, one for theatre, one for painting, one for instrumental music and so on.

3. First, the groups should find out what information has already been gathered on space missions which is applicable to the arts.

4. Next group members should describe the purpose of their spacecraft's mission (and name their mission) and indicate how the design of the space craft will relate to the purpose of the mission.

5. Members should vote on who should gather the information on the space mission. Work through the possible problems and compromises of planning a space flight involving astronauts from two cultures.

6. Groups might illustrate their flight plans and "rehearsals" for information gathering. Possible topics might include gathering new materials or pigments in space from which to make sculptures, paints or glazes; the effects of weightlessness on a dancer's performance or practice or the effects of space mission sounds on a musician's hearing.

7. Plan panel discussions to be conducted when the "astronauts for the arts" return from their missions.

EVALUATION: The students will have successfully researched the relative importance of previous space missions in gathering information for the arts and be able to design a mission of their own which will focus on one of the visual or performing arts.

Social Science

AFRO-AMERICAN EVENTS IN THE ARTS 1800–1900

Prior to the War Between the States, the contribution of Afro-Americans was mainly that of craftsmen. Slave owners made good use of the talents that had been developed in Africa. These included woodwork, wrought iron, and leather work. Two outstanding examples of slave architecture are the Chapel of the Cross at Chapel Hill, North Carolina, and Torrance House of Cedar Grove, North Carolina. The names of the designers have been lost. A great Black portrait painter of the time was Scipio Moorhead, but none of his works has been preserved. In the latter part of the century, Henry Tanner was the most celebrated painter. His pictures were in the so called American primitive style. Black music flourished during this time in the form of "sorrow songs." Along with the spirituals, folk ballads such as "John Henry" and "Steel Drivin' Sam" were developed. This period also saw the true age of Black minstrelsy that used humor, singing, and instruments such as the banjo, drums, and brass in a unique way. Two traveling groups, the "Georgia Minstrels" and "Lew Johnson's Plantations Minstrels," were outstanding. James Bland was perhaps the greatest composer of the time.[1]

The Black In 'Russian Drama

The first Black to bring a real contribution to Russian theatre was Ira Aldridge in the middle of the 19th century. Before the 19th century the only instance of a Black being present in Russian drama was in Iakov Knizhnin's 18th century tragedy *Didona*, in which Czar Iarb was traditionally played in black face.

Aldridge accepted his invitation to Russia in 1858 where the impression he made had artistic as well as political and social implications. He claimed to be of royal African origins, but was really born in New York in 1807.

When Aldridge first came to Russia, free expression of ideas was encouraged. But in the early 60's the Russian reaction to Aldridge had changed from unqualified enthusiasm to one of guarded suspicion. Even theatrical productions of Macbeth and King Lear were forbidden by 1862. Between 1862 and 1866 he went on long tours in the provinces.[2]

[1](Music curriculum book), p. 112., [2]Allison Blakely, *Russia and the Negro* (Washington, D.C.: Howard University Press, 1986), p. 64.

❑ Roots: Did American Indians Come from Asia?

With some school districts in San Diego County having more than 20% of their populations identified as American Indian, it is interesting to study the origin of this population during San Diego's Arts Festival. One point of view is that the American Indian has the site of Khakassia, USSR as a birthplace. Thousands of burial grounds have been discovered there.

The Khakass steppe in southern Siberia, is located along the banks of the Yenisei River. Its tributary is the Abakan.[1] Thousands of years ago, the Bering Strait did not exist, so even when the sea was not ice bound two months out of the year, it would have been possible for Asians to have migrated to North America.

Looking at the evidence supporting the hypothesis that the American Indians originally came from Asia (Khakass) one finds many similarities in the idols, drawings, songs, decorations, household utensils and physical appearance of the people.

Because the site of ancient Khakassia still bears traces of the early spread of civilization in Asia, and because these people in the ancient tribes were both artisans and warriors, the study of the findings of some archaeologists leads one to believe the hypothesis that the American Indian may be of Asian (Khakass) origin.[2]

ACTIVITY:

Plan the study of cultures which might be the "roots" or "birthplaces" of your students, giving attention to their geographic setting and population. Study the processes of cultural change and exchange. Include technology and the arts. For example, traces of ancient irrigation systems and two-story buildings with complex vaults and arches near the Khakassia capital of Abakan, proves that the Khakass were highly skilled engineers and architects. Compare and contrast this information with what we know about American Indian civilizations.

[1]Mikhail Serashakov, "Khakassia Birthplace of the American Indian?" *Soviet Life*, 392 (May 1989) p. 16., [2]Ibid.

LACQUERWORK AND AN ETHICAL DILEMMA

(Integrating science, art and social science)

The Dilemma

The process of collecting the sap from the ten-year old *Rhus vernicifera* tree is one that kills the tree. The use of the refined sap product called lacquer is poisonous to the artisans. Shall living things be endangered in the name of "art"?

The Beauty of Lacquerware

A lacquered object has a smooth even luster that reminds one of ebony (see the beautiful pieces of furniture of ebony from the Egyptian tomb of King Tutankhamun).

Killing the Tree

Lacquer is a resin from a tree that is indigenous to China. The Japanese have cultivated it since the sixth century A.D. When the *Rhus vernicifera* tree is ten years old, the tree is tapped and the sap is collected from it from June until September. *Seshime* is the name given to a special quality of lacquer that is obtained by cutting off the smaller branches and soaking them in water for ten days. The larger pieces of wood from the dead tree are used in carpentry.[1]

Artisan Poisoning

When the sap is first gathered it is white or greyish in color. Next it yellows and turns black. To process the sap it is stirred until smooth and strained through a cloth. A slow fire, or even sunshine is used to evaporate the excess moisture in the sap before it is placed in air-tight containers. According to one source [2] those who work with the poisonous material become immune to it.

Science: Climate Affects Art

The particular constituent of lacquer is called *urushiol*. Chinese lacquer has 55.84% urushiol compared with an average of around 70% in Japanese lacquer. The difference between the climatic conditions affecting the tree in the two countries is given as the reason for these averages.[3]

[1]H.E. Andrew, *The Arco Encyclopaedia of Crafts* (New York: Arco Publishing Company, Inc. 1978), p. 141., [2]Ibid., [3]Ibid.

❑ Exploring Images in the Soviet Union

Using photographs of people who live in the Soviet Union, children will be able to sort, identify, and reflect upon the great variety of racial and ethnic groups found in the Union of Soviet Socialist Republics.

CONCEPT: Images of the people in the Soviet Union represent many racial and ethnic groups.

OBJECTIVES: The students will be able to look at photographic images of people from the Soviet Union and sort them by interacting, predicting, confirming, and integrating new knowledge about new information they have acquired about the ethnic and racial groups of the Soviet Union.

MATERIALS:

- pairs of photographs or images of people who live in the Soviet Union
- pairs of photographs or images of people who live in another country (e.g., Mexico, USA, Asia, etc.)
- pairs of photographs or images of people dressed in clothes which depict different climatic, social or political "costumes," (e.g., light-skinned and dark-skinned people in heavy furs)

ACTIVITY:

1. Invite students to sort the images in small groups. As they sort, they are to converse and discuss the reasons they are sorting the images in the manner selected.

2. After sorting, have the students report about the sorts they made and the problem-solving processes they experienced, (e.g., how the group determined if the image was of someone in the Soviet Union or another country. What did the group want to know about the images as they were sorting them?)

EVALUATION: In a reflective interview, have the students evaluate what has taken place, how the sorting took place, where the difficulties remain, and give directions for future work.

NEW YEAR'S EVE IS FOR CHILDREN

One of the holidays that children in the Soviet Union look for the most is New Years.[1] On New Year's Eve Grandfather Frost and his granddaughter Snow Maiden visit children with gifts. Grandfather Frost has a white beard and rosy cheeks and looks very much like our counterpart to Santa Claus. Snow Maiden is usually a young woman who wears a fur-trimmed coat and cap.

During the holidays, parties are given and these legendary characters are invited to visit. Some fathers or grandfathers traditionally play the role of Grandfather Frost. Others ask a friend to stand in. College students, young professionals and even married students sign up at a service center to be the magical pair.

Children, especially boys, are pictured during these celebrations wearing tall cone-shaped hats very much like our "clown" or "Dunce" hats. The hats are decorated with patterns of white paint, and an evergreen sprig is affixed to the point.
[1]*Soviet Life*, 392 (April 1989) p. 7.

INTRODUCTION TO TBILISI, GEORGIA

Many of the Treasures of the Soviet Union on display will be from Tbilisi, Georgia, the capital city of the Republic of Soviet Socialist Republics, also known to us as "Russia." The northern boundary of the republic is formed by the Caucasus Mountains, to the west lies the Black Sea, to the south Armenia and Turkey, and to the east Azerbaijan. The capital city is located at the gorge of the Kura River at the foot of Mt. Mtatsminda, which means Holy Mount or Mount David.

The topography of Georgia is quite varied since, like California, the republic has both mountains and a seacoast. There is a great variety of scenery and climate. The areas by the Black Sea are subtropical with palm trees and oleander growing. In the mountains, there are glaciers and snow year round. In addition to these two extremes, there are also dry plateaus. We call them mesas in California, and they call them steppes. They contain many orchards and vineyards. Among the important products grown in Georgia are tobacco, tea, grapes and citrus. Like California, its climate is generally mild.

Tbilisi (pronounced Bilisi) means warm and is named after the sulphur springs found nearby. It began as a fortress many centuries ago, similar to the San Diego Presidio, which helps explain why it was situated in a river gorge protected by a mountain. From the beginning, the city was a center of trading routes which linked Georgia with east and west; and for a long time, Georgia was an independent state. In 1783 it was destroyed by the Persians, and the king of Georgia appealed for help to Russia. In 1801 Georgia was united with the Russian Empire and became the Province of Georgia within Russia, remaining this way until the Russian Revolution occurred between 1917 and 1921. Shortly afterward, Georgia became one of the 15 republics of the new Union of Soviet Socialist Republics.

Georgia has its own language which is different from Russian. In the Georgian language the name for the republic of Georgia is Sakartvelo and its approximately 5 million people are called Kartveli. 1.2 million of its people live in Tbilisi. This population is similar to the size of San Diego, as is the number of schools. After starting at our equivalent of kindergarten, children begin school at the age of six. Schools consist of 10 grades, and all 10 grades of students attend the same school, unlike the system in San Diego, which has elementary, middle or junior high, and high schools.

❑ A Look at Climate Through Art

Studying the physical characteristics of the USSR includes the study of its climate. The study of weather phenomena such as clouds, rain, snow, hail, lightning, thunderstorms, tornadoes, hurricanes, and cyclones in social science can be correlated with the study of selected art works.

For example, the Steel Military Egg presented to Alexandra Feodorovna by Nicholas II has as its surprise a miniature painting showing the Tsar and his son, in the wintertime, conferring with the staff generals at the front.

CONCEPT: Artists and architects consider weather phenomena when they create art.

OBJECTIVE: The student will be able to recognize an artist's study of weather phenomena in art works.

MATERIALS:

- examples of art works by painters done in different climatic conditions
- maps

ACTIVITIES:

1. Draw or trace a map that shows the part of the Soviet Union you are studying in class. Indicate with colors on your map the places that receive the most snow and the places that receive the least.

2. Look up illustrations of architecture in the areas where there is the greatest and the least amount of snow. How have architects shaped space to reflect the climatic conditions?

3. Name artists or artistic styles in the Soviet Union that illustrate the climatic conditions of that country.

4. How does color and light help each artist give the feeling of approaching storm or a sun-filled day?

5. Identify examples of art works in the performing arts (i.e., dance, music, and theatre) which artists have created that have significant events related to climatic conditions.

EVALUATION: The student will be able to correctly identify relationships in the arts to climatic conditions in the Soviet Union.

❑ Let's Make a Map

An outline of the USSR Republic of Georgia is given on page 93. Within this outline or the outline of the map of the USSR, you can map out many different features of the Soviet Union. Here are some suggestions:

1. Physiographic: pictorial symbols that interpret a landscape
2. Linguistic: language boundaries
3. Ethnic/Racial: population boundaries
4. Folk Art Specialities:
   A. Location of art centers
   B. Types of folk costumes worn
5. Chronological: location of archaeology sites
6. Economic:
   A. Identification of natural resources
   B. Resort and tourist sites
7. Environmental: pure and polluted areas
8. Zoological: types of animals found
9. Security: in times of invasion, the safest places to live
10. Historical: sites of important historical events
11. Religion: define the boundaries of religious affiliation
12. Social Institutions: boundaries for leading universities and schools
13. Cultural: locations where poets, dancers, musicians, actors, and artists work and live

MAP OF GEORGIA, USSR

❑ Understanding Soviet Economy Through Literature

Economic literacy is one of the goals of the *History-Social Science Framework*. One way to study the economics of a country is to examine what has been written about it.[1] And to read literature in another subject area, one meets the goal of the *English-Language Arts Framework* to integrate instruction in Language Arts.

Central planning and tough state control—at a considerable human cost—has allowed the USSR to transform a backward rural economy into a modern industrial superpower within just two generations. But now reform in the shape of decentralization and a greater role for the market is necessary if the economic growth is to be maintained.[2] Currently the news reports tell us that the Soviet Union will face social and political unrest and even famine within the next two years without fast, radical reform and a quick improvement in living standards.[3] The reforms must include, according to Agricultural scientist Vladimir Tikhonov, giving peasant farmers full control over the land. The food situation is increasingly serious according to three of the country's leading economic thinkers Abalkin, Bogomolov, and Popov.[4]

The authors below dramatize key issues of the day in a highly critical manner but in a way that the reader draws the correct conclusions.

READINGS:

- A. Solzhenitsyn's study of peasant life, 'Matryona's House,' in *Stories and Prose Poems* (Harmondsworth, 1973).
- V. Aksyonov's 'Oranges from Morocco', in *The Steel Bird and Other Stories* (Ann Arbor, Mich., 1979).
- V. Katayev, *Time, Forward* (Bloomington, Ind., 1976, first published in 1932).
- V. Dudintsev, *Not by Bread Alone* (London, 1957).
- A. Amalrik, *Involuntary Journey to Siberia* (London, 1970).[5]

ACTIVITIES:

1. Study the news reports about the Soviet Economy. Analyse the reports then write prose or poetry to communicate the essence and urgency of the reports.

2. Collect news stories about economics and match them with stories one might read about in past Soviet history. Critique the extent the literary authors examined the problem and how their creative writing skills contributed to our knowledge about the concerns they had.

[1]Roger Miller, *Economics Today and Tomorrow* (San Francisco: Canfield Press, 1978) pp. 366-368., [2]Martin Crouch and Robert Porter, *Understanding Soviet Politics Through Literature* (London: George Allen & Unwin, 1984), pp. 107., [3]"Soviet economists warn of upheaval unless living standards improve soon," *The San Diego Union*, 17 June 1989, p. A-14., [4]Ibid., [5]Crouch, pp. 125-126.

THE SOVIET UNION'S POLITICAL HISTORY

In 1917 the communists came to power in old Russia by way of a milk revolution. In the early twenties, the name of Russia was changed to the Soviet Union (the full title was Union of Soviet Socialist Republics—USSR). This title reflected the fact of the Russian communists taking over smaller ethnic units (e.g., Ukraine, Armenia, Georgia, Usbek, etc.).

The 1920's also saw the death of the Soviet Union's founder—Lenin. Lenin's successor, Stalin, over a period of years (1925–1937) built and directed a firm, and at times, very cruel dictatorship. This period of Stalinism created the Soviet communist state with which much of the world has ever since associated communism. Stalinism was typified by a highly centralized state apparatus, ruled by Stalin through the Communist Party, an absence of any democratic procedures or protection of human civil rights, the beginning of industrialization of a peasant society, and a victory in WWII over the German invaders. Another development of Stalinism was the creation of a military superpower and the spread of communism to Eastern Europe, China, and North Korea.

Stalin's successors (Krushchev, Brezhnev, Andropov, Chernenko) before the current leader Gorbachev, all continued Stalin's dictatorship of strong Communist Party control over the state-owned and operated industry and agriculture. Stalin's successors reduced the tyranny and evil system that Stalin had operated, but they continued a mild dictatorship. This structure of the Soviet party-state continued into 1985 when Gorbachev became the new leader—General Secretary of the Communist Party.

When Gorbachev assumed the leadership role the Soviet Union had achieved some successes (partial modernization, large military organization, control over several countries such as Poland, Czechoslovakia, East Germany, and influence in other areas such as Vietnam and Cuba). The other side of the coin, the setbacks and failures, was much more apparent.

By 1985, the Soviet domestic scene was not pretty. Industry lagged at least ten years behind developments in other industrialized nations, agriculture was sick, the quantity and quality of consumer goods was meager, and the overall quality of life for Soviet citizens (food, conveniences, healthcare) was quite poor. In international relations the Soviet Union had a number of setbacks since the 1970's. These included antagonism against the USSR from China and Japan, discouragement over setbacks in Africa and the Middle East, continuance of the financially devastating Cold War with the U.S. and Western Europe, and the marked failure, and great cost, of the Afghanistan adventure. In short, the Soviet Union in 1985 was in a mess and going steadily downhill The policies of Lenin, Stalin and their successors in building a new type of a communist society have been proven to be bankrupt.

The Soviet political structure in 1985 included a powerless, rubberstamp legislature, a court system that took its orders from Communist Party leaders, and control over all aspects of Soviet public life by a domineering Communist Party that did not allow any political opposition from any source. It resembled a socialist (state operated) economy ruled by an authoritarian and undemocratic polity.

With *perestroika* (reconstruction) and *glasnost* (opening up) Gorbachev hopes to make changes to revitalize the lagging economy, raise the standard of living and the quality of life, and enable the nation to be more respected and influential in the world of international affairs. What would be required to do all of this, in Gorbachev's words, would be nothing less than a large-scale revolution in the economic, social and political life of the nation.

Economically (*perestroika*) Gorbachev plans to decentralize the central control, encourage more local autonomy and initiative in industry, and to allow more private economic activity in agriculture and in the service industry. Already this policy is attracting investment from a number of foreign businesses, including some American ones. Many economic problems remain, however, and the overall success may be a long way off.

Socially, Gorbachev calls for changed work habits—work harder and get more rewards. He hopes to curb the excessive amount of drunkenness and alcoholism in the nation with his anti-drinking campaign. This social changeover may be one of the most difficult to achieve because of entrenched cultural habits and the vagueness of promised benefits.

Politically (*glasnost*) Gorbachev has created a new, powerful position of so-called president (the correct title is Chairman of the Supreme Soviet) who now heads the newly reorganized legislature (see chart). This new post makes Gorbachev the undisputed head of the entire governmental apparatus, in addition to continuing to lead the Communist Party as General Secretary. Already some Soviet legislators are referring to Gorbachev's dictatorial powers. Also opened up, are competitive elections, allowance of new organizations and groups to be formed out from under Party control, a release of some political prisoners, and almost an end to censorship. Without a doubt, more freedom, and a limited amount of democracy has been introduced into Soviet political life.

Gorbachev has stated that *perestroika* is essential—there is no other way to rescue the Soviet Union from a permanent third-world status. There is promise for a better future in Gorbachev's proposals. He remains confident. A number of Soviet citizens remain skeptical.[1]

[1] Richard C. Gripp, SDSU, 1989.

❑ Sociopolitical Events Before 1985

Three major sociopolitical events in the Soviet Union prior to the rise of Gorbachev in 1985 are presented here: The Russian Revolution 1917–1922, the Stalin Era 1920's–1954; and World War II, USSR's rise as a Superpower and the "Cold War." As a result of studying these sociopolitical events, students will be able to analyze how social status, social mobility, political power, and prestige were distributed in the USSR before 1985.

CONCEPT: Social values of a society are reflected in political institutions.

OBJECTIVES: The student will be able to read several selections and attend a series of lectures on the sociopolitical events in the Soviet Union before 1985 and employ oral

language strategies for conversing, discussing, reporting debating, entertaining and questioning regarding the new information for the purpose of analysis.

MATERIALS:

- audiovisual materials (e.g., video in the curriculum kit, newsreels, movies and slides)
- current periodicals e.g., *Time*, *Newsweek* and *Soviet Life*
- textbooks
- maps
- posters
- photographs
- timelines

ACTIVITIES:

The Russian Revolution 1917–1922

1. Engage students in character studies of Peter the Great, Nicholas II, Lenin and other political figures from the pre-Romanov period to the Russian Revolution with Lenin.

2. Following a listing of the main individuals, students shall characterize each person in power by analyzing what he did and what others said about him. For example, analyze the character of the figure in power who came up with "democratic" centralism, with a central authority appointing all officials in the hierarchy, with the object of integrating all components of society into a single whole.

3. Students might also focus their character analysis by looking at the character's motives/intentions; his means/methods of carrying out his intentions and the consequences of his actions. For example, they might analyze Peter the Great by looking at his motives and methods to open up and "Westernize" Russia and the consequences of his actions on literature, music and philosophy.

4. Additionally, students might analyze the character of Soviet leaders through attitudes and values. Through collaborative efforts the students might examine what economic, social, political, aesthetic, religious and truth seeking values the historical characters held. What did the individuals want out of their positions of "power" and how did they go about getting it?

5. Finally, the students must support their analyses. The students must quote the characters and point out specific actions to support their analyses. The students should also show where the materials came from.

EVALUATION: The students will be able to interpret and see relationships between events in a leader's life and his character as a result of analysis.

The Stalin Era

Students are to role play different levels of society during the transition between the Soviet leadership under Lenin and the leadership under Stalin. In a collaborative effort, they are to describe this turning point in the history of the Soviet Union by reporting about the transition in terms of the different social status, students will be as specific as possible, giving names, dates, times, places, etc. Topics might include: the farmer's position in the collectivization of agriculture; the members of the Party during the purges of the 1930's; and the position of a worker during the five-year plans to industrialize.

World War II, Superpower Status, and the Cold War

In small groups, the students are to examine the post-World War II goals of the USSR. One group might even be assigned President Truman's goals to contain communism through the Truman Doctrine, the Marshall Plan, the creation of the North Atlantic Treaty Organization, and the Berlin blockade and airlift. The object of this activity is not only to report the goals, but also to trace clearly and completely the process of step-by-step reasoning and events which led to the goals. The arguments might be put in written form and given to the teacher for evaluation. For example, the combination of eastern Europe might be discussed by one group, and the role of bombs in goal formation in another.

Physical Education

CONDITIONING FOR DANCING

In the California State Handbook for Physical Education the component of fitness is an important concern in Dance Education. When watching folk dancers or ballet dancers perform, the spectator should know that before these dancers could execute any of the steps or any motor task, they had to have adequate strength, flexibility and endurance.

Strength

Nothing is more important than strength as a physiological factor in the prevention of dance injuries. This is the capacity of the dancer to exert a muscle contraction or force against a resistance. Muscles which have been regularly exercised undergo important physiological changes including the development of size and strength. This muscle conditioning occurs as a result of stressing the muscles with progressive overloading.[1]

It has been found that strength occurs effectively when a 3/4 maximum resistance is used in an overload program.

The two kinds of strength are isotonic and isometric. The kind of strength used most often in dance is the first: isotonic—the ability of the individual to overcome resistance through a complete range of movement.

For strength to be most effective it must be properly balanced between the agonist and antagonist muscles. A dancer in good condition has conditioned himself/herself with all-around muscle development and has avoided overdeveloping strength of specific muscle groups to prevent injury.[2] In the Soviet Union, for example, children who are studying ballet are not permitted to ice skate because it develops the wrong muscles.[3]

Flexibility

A dancer's joint structure helps to determine how much a limb can be extended and flexed. The increase of this flexibility (or its decrease) may be caused by anatomical, physiological, or emotional reasons.

A dancer's flexibility is a condition of the individual's skeletal formation, the ligamentous organization, and the bulk of the musculature. Flexibility is also dependent upon one's posture, and whether or not a person is sedentary. Active people are

more likely to be more flexible than those who are not.[4] The children who apply to the ballet schools in Russia must be fine athletes, have good lungs and be in excellent physical condition by the time they are ten years old. When they appear before the doctors and teachers who examine them it must appear that when they grow up they will not be too tall, too short, or too big to perform.[5]

Static or gradually increased stretching is the best approach to flexibility some experts say. And others contend that the facilitation method is the best. No matter which method is selected, joint range of movement should not be developed at the expense of a balance of strength. Flexibility can also help to reduce the shock to the body that comes from unyielding floor or stage surfaces.[6] Examples of each method are given next.[7]

The static or gradual stretch begins when the dancer takes the desired position of the stretch and pulls the body to the point where it can't go any further. Then gradually, the individual tries to pull past this position for 30-60 seconds. At the resistance point the performer exhales, and allows the stretch to increase for several inches. Muscle relaxation through facilitation of the proprioceptors is based on the idea that muscle contraction is normally followed by relaxation of the opposite antagonist muscle. One method for accomplishing this is to forcibly contract one set of muscles against a resistance and then immediately begin a gradual stretch of the opposing muscle group. This can be done when a dancer extends the lower leg several times against a resistance such as a fellow dancer's hand and immediately follows with a gradual stretch of the hamstring group.[8]

Endurance

The staying power of the dancer's body is based on two components: muscle endurance and cardiovascular endurance. Muscle endurance is part of a continuum with muscle strength and has to do with the ability of the dancer to sustain many muscle contractions over a given period of time. A strong and efficient cardiorespiratory system is important so that oxygen is effectively delivered to the dancer's muscle tissue over a long period of time. To improve efficiency of the heart and lungs the dancer should overload by forcing the body to engage in activity over a long period of time, gradually increasing the rate and intensity of training.

After vigorous dancing, the body should warm-down gradually with the dancer moving around for another three to five minutes until the heart rate and breathing have returned to normal. This will prevent the tendency of the body fluids to pool in the lower limbs which can cause extreme discomfort and soreness.[10]

ACTIVITIES:

1. Have students study the pulse rate of students in their dance class. Because training sometimes reduces the pulse rate as much as 10–20 beats per minute as efficiency increases, have them keep a record of pulse rates before the training begins and later in the year after training. Also, measure how long it takes for the heart to return to its normal beat after dancing since a the well-conditioned heart returns to its normal beat more quickly than the poorly conditioned heart.[11]

[1]Arnheim, *Dance Injuries, Their Prevention and Care* (Saint Louis: The C.V. Mosby Company, 1975) p. 55., [3]Arnheim, p. 56., [5]Leon Harris, *The Russian Ballet School* (New York: Atheneum, 1970) p. 34., [4]Arnheim, p. 56., [5]Harris, p. 8., [6]Arnheim, p. 62., [7]Arnheim, p. 57., [8]Arnheim, p. 62., [9]Arnheim, p. 63., [10]Arnheim, p. 65., [11]Arnheim, p. 63.,

Foreign Language

❑ *Talpa* by Juan Rulfo

After studying popular icons in Latin cultures (Visual Arts Section of this Guide), read the short story *Talpa* by Juan Rulfo and discuss it. These words are uttered about the Virgin in the background as the penitent Tanilo is dying in the story of *Talpa*. This captures Rulfo's sense of adoration and urgency, mysticism and death, and may be authentic to a "peasant's" or "indio's" faith in the Guadalupana.

"... from our hearts filled with pain we all send her the same plea. Many laments mixed with hope Her tenderness is not deaf to laments nor tears, for She suffers with us. She knows how to take away that stain and to leave the heart soft and pure to receive her mercy and charity. Our Virgin, our mother, who wants to know nothing of our sins, who blames herself for our sins, who wanted to bear us in her arms so life wouldn't hurt us, is right here by us, relieving our tiredness and the sicknesses of our souls and our bodies filled with thorns, wounded and supplicant. She knows that each day our faith is greater because it is made up of sacrifices..."[1]

Our Lady of Guadalupe. *Popular Icon. Tijuana, Mexico.*

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in the original:

"...Desde nuestros corazones sale para Ella una súplica igual, envuelta en el dolor. Muchas lamentaciones revueltas con esperanza. No se ensordece su ternura ni ante los lamentos, ni las lágrimas, pues Ella sufre con nosotros. Ella sabe borrar esa mancha y dejar que el corazón se haga blandito y puro para recibir su misericordia y su caridad. La Virgen nuestra, nuestra madre, que no quiere saber nada de nuestros pecados; que se echa la culpa de nuestros pecados; la que quisiera llevarnos en sus brazos para que no nos lastime la vida, está aquí junto a nosotros, aliviándonos el cansancio y las enfermedades del alma y de nuestro cuerpo ahuatado, herido y suplicante. Ella sabe que cada día nuestra fe es mejor porque está hecha de sacrificios..."

ACTIVITY:

The student shall be able to read quality literature in his/her primary language until he/she is able to listen to and understand literature written in English.

[1]Juan Rulfo, "Talpa," *The Burning Plain and Other Stories by Juan Rulfo*. Trans. George D. Schade. (Austin: University of Texas Press, Pan American Paperback Edition, 4th printing 1982), p. 73.

Vocational Education ROP

SPRING FLOWERS

The San Diego Regional Occupational Program at Southwestern Community College has courses in Nursery Operations including entry-level training in floral design. In an effort to integrate the arts with vocational education, and to increase a student's awareness of floral designs in one's cultural heritage, students might study examples of painted still lifes with flowers, or flowers in the minor arts found in the history of art. The goldsmith Carl Fabergé, for one, was inspired by spring flowers when designing the Imperial Eggs nearly one hundred years ago. He also designed other objects with flowers as part of their design. These flowers included wood anemones, madonna lillies, and lily of the valley.

Because the course description includes order sending and receiving, and the basic skills of the course include the practice of communication skills, including sending and accepting a wire order, a course activity might be developed which has students looking at the visual arts as a result of supply ordering in the shop management portion of the course.

Using communication skills, the R.O.P. student might draft correspondence to secure information or catalogs from one of the growers provided on the list below which was prepared by a local professional.[1]

Given below are names and addresses of some growers who carry the stock of spring flowers one may find on the Imperial Eggs.

Wood Anemones *(Anemone nemorosa)*

Given here is one of the few growers who has stock of Wood Anemones. *The Spring Flowers Egg* opens to reveal a basket of these flowers.

Russell Graham
4030 Eagle Crest Rd., N.W.
Salem, Oregon 97304
(503) 362-1135

Madonna Lilies *(Lillium candidum)*

Fabergé designed one egg called the *Madonna Lily Egg*. This name is given because at the top of the egg a surprise of blossoms appear.

Russell Graham
4030 Eagle Crest Rd., N.W.
Salem, Oregon 97304
(503) 362-1135

B & D Lilies
330 "P" Street
Port Townsend, WA 98368
(206) 385-1738

B & D Lilies lists Madonna Lilies and some cultivated strains of them. The stock is cheap and reasonable size.

Springhill Nurseries
6523 North Galena Rd.
Peoria, Illinois 61632

The stock from Springhill can be reasonable.

Lily of the Valley *(Convallaria)*

The work by Fabergé included Lilies of the Valley on several occasions. In the special San Diego Arts Festival exhibit a box and an egg will be on display decorated with these spring flowers.

Park Seed Co.
Hwy. 254 N.
Greenwood, S.C. 29647-0001

Park Seed Co. has prompt service and the quality is fair.

Wayside Gardens
Hodges, S.C. 29695-0001
Toll free 800-845-1124

The stock at Wayside is of excellent quality.

Other sources for Spring Flowers are:

Yates/Cooper
P. O. Box 1109
Auckland, New Zealand

White Flower Farms
Litchfield, Conn.

[1]William Cline, San Diego bulb collector, letter to Ann Heidt, May 1989.

EVALUATING THE ARTS

One of the most difficult tasks the arts educator has is assessment. Given here are some ways the arts may be evaluated without using a standardized format: Peer evaluation, Portfolio, and Reflective Interviews.

Peer Evaluation

Studies by Dr. Uri Treisman, Director, Professional Development Program, UC Berkeley, have shown that university students who have their homework peer-reviewed before turning it in are more likely to have better grades than those students who do not share their work. That is, the students studied alone for half of their studying time, and then shared answers and discussed them during the other half.[1]

Portfolio

1. Another example of peer evaluation can come as a result of sharing activities in the classroom. Annette Swan of the University of Iowa Laboratory School had her art students meet in small groups. They critiqued their own work in small groups and recorded their criticisms.

The instructor photographed the work that was being criticized as well as the group of students forming the critique. Students then had a visual and oral record of their progress.[2]

2. In Pittsburgh, the *Arts Propel* program observes students' growth through projects, portfolios, and interviews. By studying what students play and what they have to say about that performance, teachers are learning right along with their students. In the portfolio, students see along with their teachers the processes that underlie long-term development. For example, play a tape recording of 16 measures of this week's assignment to the music students. Then play the same 16 measures in last week's assignment. Students can then address what they should work on next. Each time student progress is monitored, the teacher should be prepared to adjust instruction. Tapes of performances and discussions make a chronological sequenced collection of work that records the longer term evolution (macrogenesis) of artistic thinking.

Reflective Interviews

One way for students to gain access to the full scope of their work is to ask them to think about their own characteristic styles, what improves with time, what needs work, even what seems to have "gotten lost." In this manner students confront fundamental questions about their progress in the arts concerning skill, insight, creation, and personal voice.[3]

[1]Uri Treisman, lecture 25 June 1989, Sherman Hill Indian School, Riverside, CA., [2]Annette Swan, paper given at the National Art Education Association Convention, Washington, D.C., April 1989., [3]Dennie Palmer Wolf "Opening Up Assessment" *Educational Leadership*, 45, (December 1987/January 1988), p. 27.

❑ Color Lifting Soviet Treasures

Colored overhead transparencies which you have made yourself are inexpensive if you take the time, and have the right materials to work with. Ray Stansbury, Director, Instructional Resources of the Grossmont Union High School District, demonstrated the procedure at an Arts Council meeting.

CONCEPT: Inexpensive colored overhead transparencies can be made from clay-based reproductions.

OBJECTIVE: The educator will be able to use colored images of Soviet treasures found in magazines[1] to introduce students to the visual arts of the USSR.

MATERIALS:

- two clay-based images of Russian art forms or architecture from periodicals like *National Geographic*, *Smithsonian*, and *Life*
- laminating film and equipment (i. e., roll laminator)
- tub of warm soapy water
- scissors
- heavy paper strips and stapler to make a frame

ACTIVITY:

1. Select two images which are the same size.
2. Place them back to back and laminate them together. Trim the laminate to within an inch of the picures on all sides.
3. Laminate them again to increase the thickness of the laminate.
4. Trim off the excess laminating material and separate the images. Each picture will be laminated on one side.
5. Put the two images into the tub of warm soapy water to soak.
6. If conditions are ideal, the paper backing will soak off and leave the colored image on the laminating material. Use a soft sponge or paper towel to remove the clay film on the back of the laminated pictures. Allow the pictures to dry.

Keep in mind that the page the image is on is destroyed in the process, so select prints carefully. To be on the safe side, test other pages in the same magazine your image comes from first.

7. Relaminate the dry color picture and attach the transparency to a frame.

[1]Randy Sue Coburn. "Celebrating the Elegant Art of the Master of Eggsmanship," *Smithsonian*, *14* (April 1983), p. 51.

❑ Converting Overheads into Slide or Filmstrip Projectors

With just a few cuts in a piece of cardboard, you can convert your classroom overhead projector into a slide projector. Now

you will be able to show slides of Soviet architecture and art works without looking for a slide projector. Ray Stansbury, Director, Instructional Resources, Grossmont Union High School District, demonstrated this technique at an Arts Council meeting. The idea for showing two slides at once for comparison comes from Bob Davis.

CONCEPT: Learning how to extend the use of equipment already in the classroom saves the educator time and may improve teaching practices.

OBJECTIVE: The educator will be able to use the classroom overhead projector as a slide projector to give students greater access to visual images and more opportunities for analysis of images.

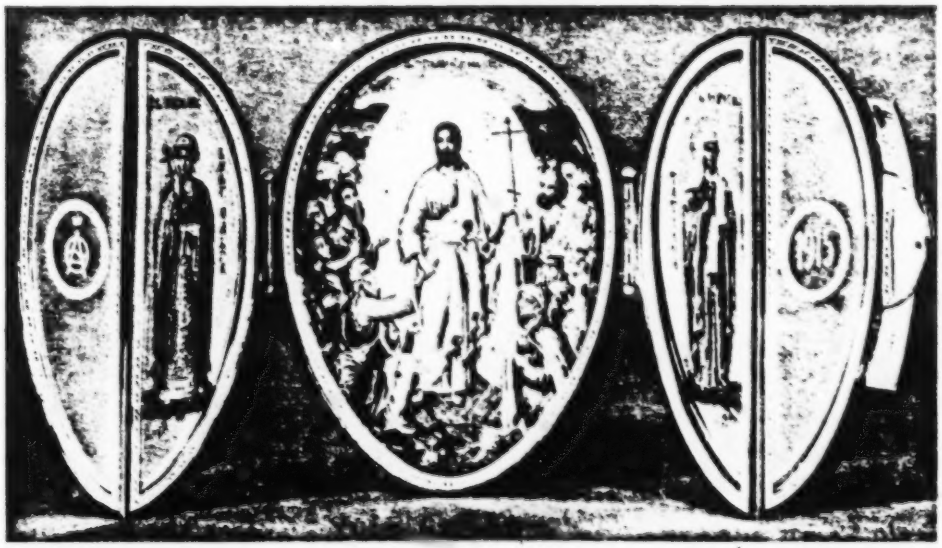
MATERIALS:

- one overhead projector
- an opaque material to cover the top of the overhead (such as a piece of posterboard or cardstock)
- a full frame slide mount or mask and a half frame 35 mm mask
- slides
- a plain area or screen for projection purposes

ACTIVITY:

1. Place the overhead projector at the back of the classroom.
2. Cut a window 1 3/4" square the size of a slide in a piece of opaque material that will cover the lense stage of the overhead. Glue 4, 1/2" pieces of cardstock around each of the four sides of the square hole so that they are each 1/4" from the cut hole. This cardstock will hold the slide in place over the hole.
3. Cut two windows or holes if you wish to show two slides at once for comparison purposes.
4. When you position slides in the holes they will project images on an area across the room. A wall painted white or white paper is better than a white board which reflects light.
5. Filmstrips can be used in the same manner with the use of slide masks attached over the opening cut in the cardboard. Simply draw the filmstrip through the mask to project it.

Red Cross Egg. *Firm of Carl Fabergé (Henrik Wigstrom, workmaster), St. Petersburg, Russia, completed 1915. Silver gilt, white transparent enamel over engine-turned ground.* 2 1/2"x3 3/8". *The Cleveland Museum of Art, The India Early Minshall Collection, 63.673*



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Appendices

The Firebird for Readers Theatre

This readers theater script is an arrangement of the book *The Firebird*, illustrated by Ludek Manas . It is a combination of fairy tales which provide the flavor of "The Firebird" ballet scenario[1]. Though readers theater is designed as a simple performance vehicle, there are many possibilities for elaborating this experience by using the activities for movement and music which follow. Having the students design their own performance piece based on their own arrangements of the script, movement interpretations, and musical themes will be rewarding.

The Script This arrangement is divided into four parts, each with at least several readers. By assigning different narrators to each section, a large number of students have the opportunity of participating. After reading the script for story content, discuss the usual conventions of readers theater with the class. (See conventions listed in the this section with *The Bun*.) Let students work on establishing stage positions for readers in each section and determining the way in which readers will enter and exit for each section. A variety of interesting "stage pictures" can be created by rearranging the readers and by using different areas and levels. If students incorporate the work done with movement interpretation, they will need to decide how this will be integrated into the piece.

Part I - Ivan sets out to find the Princess Vasilissa.

Narrator 1	King
Narrator 2	Prince Ivan

Part II - Ivan helps the ants, the fish, the ravens, and receives their advice..

Narrator 3	Ant 1	Fish	Raven3
Narrator 4	Ant 2	Raven 1	
Prince Ivan	Ant 3	Raven 2	

Part III - Ivan arrives at the Black City and learns that Vasilissa has disappeared from her home. Ivan will have her hand in marriage if he can find her.

Narrator 1	Narrator 3	Prince Ivan
Narrator 2	Narrator 4	Innkeeper
King of the Black City		

Part IV - Ivan meets the Firebird, finds Vasilissa, and performs the tasks from Kostchei the Deathless.

Narrator 1	Narrator 5	Prince Ivan
Narrator 2	Narrator 6	The Firebird
Narrator 3	Narrator 7	Princess Vasilissa
Narrator 4		Kostchei the Deathless

Border Art as Stage Settings

The concept of border art can be applied to the planning of stage scenery for this project. Ballets are typically performed in a proscenium (or picture frame) stage. Borders are often used in the illustration of Russian fairytales. Use sheets of craft paper and tempera paints to create border designs for the stage or playing area of the classroom.[2]

The Firebird

Part I Readers (4):

Narrator 1	King
Narrator 2	Prince Ivan

Nar. 1: Once upon a time in a land far, far away, there lived a King and Queen who had a little son named Ivan.

Prince Ivan was not like other boys. His arms were of gold to the elbows and his legs were silver to the knee. In sun shine his forehead was golden and by moonlight it was silver.

Nar. 2: One day, the King was sitting beside the cradle of his son and began to sing a lullaby, which told of a fabled bride who would one day be Ivan's. He described the princess in riddles to which there was no answer:

King: "Sleep, little son, and slumber long.
Grow through boyhood tall and strong.
Into the great world you shall ride
And win a princess for your bride—
The lovely Princess Vasilissa,
Daughter of three mothers,
Darling of three grandmothers,
Sister of nine brothers.
Her beauty dazzles like the sun
Rising from the sea.
You shall strive till she is won
And she your wife shall be."

Nar. 1: The little Prince soon fell fast asleep.

Nar. 2: He slept for nine whole years and nine months and nine weeks and nine days.

Nar. 1: When at last he awoke, he turned to the King and said:

Prince: "Father, I shall go out into the world, to the four corners of the earth, to seek my bride the Princess Vasil issa, daughter of three mothers, darling of three grand mothers, sister of nine brothers: a princess whose beauty is dazzling."

King: "You are too young to be wise, my son. I am afraid you will get lost or die on the way."

Prince: "I am smart enough and old enough. With your blessing or without, I will go out into the big, wide world, and bring back the beautiful Vasilissa."

Nar. 2: Whether they wanted to or not, the King and Queen finally gave in and consented to their son's going to seek his bride.

Nar. 1: Taking a handsome horse from the stable, Ivan harnessed him with a beautiful saddle and a silver bridle. When all was ready he rode away.

Part II Readers (10):

Narrator 3	Ant 1	Fish	Raven3
Narrator 4	Ant 2	Raven 1	
Prince Ivan	Ant 3	Raven 2	

Nar. 3: The Prince rode through woods and across fields, through villages and towns, wherever the road took him, until he came to the big dark forest. There, at the edge of the forest, he saw a bush which was burning fiercely.

Nar. 4: Underneath the bush, there was an anthill, and as the sparks dropped on it, the ants scurried back and forth with their eggs to save themselves from the fire. When they saw Prince Ivan they cried out:

Ant 1: "Help us, Prince Ivan!"

Ant 2: "Or we will burn to death!"

Nar. 3: Quickly, Prince Ivan jumped down from his horse, cut the bush off, and put the fire out.

Ant 3: "Thank you, Prince Ivan, thank you!"

Ant 2: "In return, we shall give you a word of advice."

Ant 1: "Never, Prince Ivan, never turn back until you have come to the end of your journey."

Nar. 3: Prince Ivan thanked the ants, but he shook his head, and thought:

Prince: "This is strange advice. I am to bring back Princess Vasilissa, and will not turn back without her."

Nar. 4: Prince Ivan rode on and on until he came to the big blue sea. There at the edge of the water, he saw a fish flopping on the sand.

Fish: "Help me, Prince Ivan, help me! Throw me back in the water or I die."

Nar. 4: Prince Ivan jumped down from his horse, grasped the fish, and threw it back into the sea.

Nar. 3: A minute later, the fish's head appeared above the water.

Fish: "Thank you, Prince Ivan, thank you! In return, I shall give you a word of advice. Never let what you have caught slip out of your hands."

Nar. 1: Prince Ivan thanked the fish, but thought to himself that it truly was strange advice.

Prince: "I am on this journey to win Princess Vasilissa, and I am not likely to let her go once I have won her."

Nar. 2: And so, Prince Ivan rode on, and after crossing the sea, came to a high mountain on which grew a large oak tree.

Nar 1: At the foot of the tree were two young ravens who had fallen from their nest. When they saw the Prince, they squawked, and cried:

Raven 1: "Help us, Prince Ivan, help us or we shall die!"

Raven 2: "We cannot fend for ourselves!"

Raven 3: "We are hungry!"

Nar. 2: Prince Ivan quickly jumped down from his horse, hid in the bushes, and killed a boar that ran by. The ravens had more than enough to eat.

Raven 2: "Thank you, Prince Ivan, thank you!"

Raven 1: "In return, we shall give you a word of advice. You should take it seriously and listen to what we tell you."

Raven 3: "Never refuse the request of a friend."

Prince: "I helped the ants. I helped the fish and the ravens, and they were not my friends. I will naturally help anyone who is my friend."

Nar. 1: And so, Prince Ivan went on his way.

Part III Readers (7):

Narrator 1	Narrator 3	Prince Ivan
Narrator 2	Narrator 4	Innkeeper
King of the Black City		

Nar 1: One day, Prince Ivan came to a city that was draped all in black. He dismounted at an inn, entered, and asked the innkeeper:

Prince: "What happened? Why is your city draped all in black?"

Innkeeper: "Ah, you must be a stranger and don't know what tragedy has befallen our land. Our king's daughter has disappeared and no one can find her."

Prince: "What is her name?"

Innkeeper: "Her name is Vasilissa. She is the daughter of three mothers, darling of three grandmothers, sister of nine brothers. And her beauty is beyond compare."

Nar. 2: Prince Ivan was in despair at these words. The reason for his long journey across the world was to find the beautiful Vasilissa and take her home to be his bride.

Nar 3: He left the inn in a hurry and rode to the castle. The King was surprised to see such a handsome youth with arms of gold, legs of silver, and the golden sunlight glowing on his forehead.

Nar 4: The King was even more surprised to find out that Prince Ivan was in search of the beautiful Vasilissa to be his bride.

King: You may have my daughter, but first you must find her. She disappeared, and I know not where.

Prince: "I shall find your daughter. I shall find her if I have to go to the ends of the earth."

Nar. 1: And so, Prince Ivan set off on his quest.

Nar. 2: Through deep forests and dry prairies,

Nar 3: Across rivers and wide spreading plains he rode, for a long, long time.

Nar 4: He could not find Princess Vasilissa anywhere, and began to give up hope.

Prince: "Why should I wander aimlessly throughout the world when I do not even know where to look for Princess Vasilissa? I would be better off to go home to my parents and marry some other princess."

Nar. 1: About to turn back his horse, Prince Ivan remembered the ants' advice to never turn back until he had come to the end of his journey. So, he decided to continue the search.

Part IV Readers (11):

Narrator 1	Narrator 5	Prince Ivan
Narrator 2	Narrator 6	The Firebird
Narrator 3	Narrator 7	Princess Vasilissa
Narrator 4		Kostchei the Deathless

Nar. 7: One day, he came to a large garden full of flowers and fruit trees.

Nar. 6: The trees were covered with magnificent golden apples which gave out a lovely music as they swayed in the wind.

Nar. 5: Prince Ivan stretched out his hand to pluck one of the apples, but at that very moment, the whole garden was bathed in a bright glow, like the rays of dawn.

Nar. 4: Then he saw that the light did not come from the sun, but from a most beautiful strange bird with golden feathers. It perched on a branch, and started to eat the golden apples.

Prince: "What a beautiful bird. I have never seen any like it."

Nar. 3: Prince Ivan stood in wonder, watching the bird.

Nar. 2: Then, the bird began to sing with the sweetest sounds.

Firebird: "These golden apples are sweet.
Sweet as the smile of
Princess Vasilissa,
Daughter of three mothers,
Darling of three grandmothers,
Sister of nine brothers,
And her beauty is beyond compare."

Nar. 1: Prince Ivan was startled to hear the bird, and listened intensely as the bird continued.

Firebird: "Sweet smile of Princess Vasilissa
who was carried away
by the deathless Magician.
Beware of Kostchei
who lives on the blood
of those who intrude
where the princess dwells
who longs to be free."

Nar. 1: At this, the Prince jumped up into the tree, and seized the golden bird. Surely this wondrous bird could help him.

Prince: "Now I've got you! I'll never let you go!"

Firebird: "Let me go, Prince Ivan! I will tell you where you can find Princess Vasilissa, and if you listen, you may succeed in rescuing her. I am the Firebird, and I alone have power over the magician Kostchei the Deathless, who kidnapped the Princess and keeps her in his black castle."

Nar. 2: Prince Ivan was about to let the bird go, when he suddenly remembered the fish's advice to never let what he had caught out of his grasp.

Prince: "The fish gave me good advice. I am older and wiser now, and I do not need more advice. I need help that so far, no one has given me. So I cannot let you go."

Firebird: "You speak wisely, Prince Ivan, but let me go. Pluck a feather from my tail, and keep it with you. Whenever you need help, I will come. Just wave the feather above your head."

Prince: "Very well. I shall see if you meant what you said."

Nar. 3: With that, he plucked a golden feather, then tossed the bird high into the air, where it vanished.

Nar. 4: Prince Ivan then lay down beneath the tree and fell asleep. He slept until the break of day, when he was awakened by the voices of young girls singing a sad tune.

Nar. 5: He saw a group of beautiful maidens coming toward him.

Nar. 6: Prince Ivan was overwhelmed by their beauty, but the last girl took his breath away, for she was the most beautiful, and was beyond compare.

Nar. 7: He stepped toward her and said:

Prince: "Tell me, beautiful Princess, who are you, and how do you come to be here in the garden of the magician Kostchei the Deathless?"

Princess: "I am the Princess Vasilissa, daughter of three mothers, darling of three grandmothers, sister of nine brothers. I was brought here against my will by Kostchei the Deathless, who wants me to be his bride."

Nar. 6: She looked at Prince Ivan with tears in her eyes and despair in her heart about her predicament.

Princess: "But what about you, my lord? How do you come to be here? No one dares to set foot in this garden. Go quickly! If the terrible Kostchei catches anyone, he sucks his blood to the last drop. This is why he lives forever."

Prince: "I know that well, but I have come to free you. I am Prince Ivan, and you have been destined to be my bride since the day I was born."

Princess: "No one, not even you, can free me from my fate. Kostchei is too powerful. Go! Go, while there is still time!"

Nar. 3: Prince Ivan would not let himself be frightened.

Nar. 5: But suddenly, the sky darkened as a huge black cloud covered the sun.

Nar. 2: The Princess Vasilissa leapt to her feet. She and the other maidens were gone before Prince Ivan realized what had happened. The Prince turned to see where they had gone.

Nar. 4: When he turned back, there, before him, stood the terrible Kostchei himself.

Nar. 7: The magician was the most horrible, repulsive creature with a toothless mouth which stretched from ear to ear,

Nar. 1: a crooked nose,

Nar. 6: and quite bald, except for one single hair on top of his head.

Nar. 3: His black eyes blazed with hatred.

Kostchei: "I know why you have come. You wish to take the

beautiful Princess Vasilissa away from me."

Prince: "Yes, I do!"

Kostchei: "You are neither the first nor the last to try. I will give you three tasks. If you fulfill all three, Princess Vasilissa will be yours. If not, you shall not come back alive."

Prince: "I shall perform the tasks, and then we shall see who is the better of us two."

Kostchei: "For the first task, you must fell the trees of the forest behind my castle. The forest is a mile long, and a mile wide, and you must also dig up the roots, plough the earth, sow wheat, thresh it, grind it, and from the flour, bake pirozhki for my breakfast. If you do this, I shall give you your second task. If not, you will not be allowed to live."

Nar. 4: After these words, Kostchei was gone, and, with a heavy heart, Prince Ivan sat down under the apple tree, and wondered how he could ever complete the task.

Nar. 1: As he sat under the tree, he remembered the Firebird's promise, and took the feather and waved it over his head.

Nar. 3: The garden was filled with a murmuring sound and bathed in a bright glow, and the Firebird landed on a branch of the tree.

Firebird: "What is it you want, Prince Ivan?"

Prince: "Oh, Firebird, I am doomed and I don't know if you will be able to help me, as Kostchei the Deathless has given me three tasks. If I fulfill them, the beautiful Princess Vasilissa shall be mine. If I cannot, I shall never leave here alive."

Nar. 3: The Prince told the Firebird of the first task before him.

Firebird: "Oh, Prince Ivan, that is nothing. Do not worry. Everything will be done in time. Go, now, to the forest at midnight, and you shall see."

Nar. 4: The Firebird was gone in a flash.

Nar. 5: Prince Ivan went to look for Princess Vasilissa in the castle.

Nar. 6: The castle was black outside, and inside everything was also black.

Nar. 7: When he found his beloved Princess Vasilissa, they consoled each other.

Nar. 2: At the stroke of midnight, Prince Ivan went to where the forest was, and was astonished to find the Firebird burning the remaining tree stumps.

Nar. 1: Piles of logs and sacks of flour were piled up neatly, and no sight of the forest remained.

Firebird: "See, Prince Ivan? Everything is ready. As for the pirozhki, the beautiful Princess Vasilissa will bake those for you."

Nar. 3: With these words, the Firebird leapt into the fire. In an instant, all that remained of him was a pile of ashes.

Nar. 4: Prince Ivan was shocked to see the beautiful bird die, and frightened of the thought of the remaining tasks he had left without the help of the Firebird.

All: All was lost, he thought.

Nar. 6: But, just then, the Firebird stepped out of the ashes alive and even more beautiful than before.

Firebird: "You seem surprised, Prince Ivan, but this is why I am called the Firebird. I bathe in fire just as you bathe in water."

Nar. 2: Prince Ivan watched the Firebird fly away,

Nar. 6: Then, in high spirits, carried the sacks of flour to the castle where Princess Vasilissa made the delicious pirozhki.

Nar. 1: In the morning, Kostchei the Deathless was astonished to find the first task accomplished.

Kostchei: "You have fulfilled this task, but there is a harder task to come. By tomorrow morning, you must dig a lake behind the castle seventeen miles long and seventeen miles wide, and so deep that large boats will be able to sail. You must fill that lake with water, build a bridge across it, and on the bridge plant apple trees — one every three yards so that one blooms and the next bears apples. And these apples must be golden ones — the kind the Firebird likes to eat. If you do this, I will give you your third task. If not, you shall die."

Nar. 3: With these words, Kostchei the Deathless departed.

Nar. 2: This time, Prince Ivan was not so sad as the day before.

Nar. 6: Again, he waved the golden feather above his head

Nar. 5: At once, the Firebird appeared from nowhere.

Firebird: "What is it you wish, Prince Ivan? Were you given a new task?"

Nar. 1: And he told him what he must accomplish.

Firebird: "Oh, that is nothing. Just leave it to me and it will be ready in the morning. In the meantime, go to Princess Vasilissa and cheer her up. She is weeping because of you."

Nar. 2: And so, Prince Ivan did as told by the Firebird.

Nar. 1: Next morning, as he looked out of a window, he did not believe his eyes.

Nar. 3: There was a lake with ships on it, and a bridge across it with apple trees on it — one in bloom and the next covered with golden apples.

Nar. 7: Prince Ivan was overjoyed, and came out to the garden, where Kostchei soon appeared.

Nar. 4: Kostchei was furious to see the second task accomplished.

Kostchei: "So, you have fulfilled the second task also! But, you needn't be so happy...you haven't won yet! The most difficult task is the third. By tomorrow, you must bring death to me."

Prince: "Why wait until tomorrow? Why not now?"

Nar. 5: And, with that, he drew his sword and struck the magician a blow.

Nar. 1: But the sword bounced off and Kostchei cackled. The Prince was helpless.

Kostchei: "You have forgotten that I am Kostchei the Deathless! For that, you will lose your life."

Nar. 6: Kostchei waved his hand, and horrible monsters, lizards, fire and smoke surrounded the Prince.

Nar. 2: Devils and dragons, all roaring and shrieking, flung themselves on poor Prince Ivan.

Nar. 3: He fought with all his strength, but all his skill and courage were no match for the horrible monsters.

Nar. 4: In desperation, he reached again for the golden feather, and waved it above his head.

Nar. 5: At once, there stood the Firebird beside him, with a golden sword in his claw.

Nar. 7: Brandishing it, the Firebird cried:

Firebird: "Take heed, Kostchei the Deathless! Your death is near!"

Nar. 1: When the Firebird spoke, all the horrible monsters disappeared into the ground, and the magician turned pale and fearful.

Nar. 6: The Firebird passed the golden sword to Prince Ivan.

Firebird: "Take the sword and cut me in half. Inside you will find a large black egg, and inside that will be the death of Kostchei the Deathless."

Prince: "I cannot do that! You have helped me so much — how can I kill you?"

Firebird: "You must do as I tell you. Otherwise, it will be the death of you. I have carried that egg inside me for a long, long time, and I cannot lay it. That is why the magician kept feeding me with golden apples to keep me alive. He was preserving the egg of death where it could not harm him. Come, Prince Ivan, cut me in half, take the egg out, and break it. Do it quickly!"

Nar. 1: At this point, Prince Ivan remembered the two ravens and their advice never to refuse the request of a friend.

Nar. 2: So, taking the sword, he cut the Firebird in half, and the egg inside, as well.

Nar. 3: There was a deafening roar and Kostchei the Deathless fell to the ground, dead.

Nar. 4: The slain bird's body burned with a bright flame, till only ashes were left. Then, out of these ashes, stepped the Firebird, alive and more beautiful than ever.

Nar. 5: The Firebird soared high into the air, until he was gone, and he was seen no more.

Nar. 6: Thus, Prince Ivan took his beautiful bride Princess Vasilissa home, where all rejoiced.

Nar. 7: A magnificent wedding was celebrated and the people of the kingdom feasted throughout the land.

Nar. 1: Prince Ivan and Princess Vasilissa lived happily ever after, until the end of their days.[3]

[1]Ludek Manasek, *The Firebird* (New York, Franklin Watts, Inc., 1969), pp. 1-2., [2]See illustrations and borders by Ivan Bilibin in *The Tales of Tsarevich Ivan, the Fire-Bird and Grey Wolf*. [3]Permission to reproduce secured.

THE FOX AND THE BEAR

A folk tale from Soviet Georgia[1]

Once upon a time there lived an old woman. She had nothing but a small hut and some ten sheep.

One day it was too hot and she could not drive the sheep to the pasture. The flock pressed close together and the old woman could not make them move. She sat on a stump, worried out of her wits, and began to cry.

Just then a fox was passing by, and she asked the old woman: "Why are you crying, granny, and what has happened to you?"

"I can't drive my sheep to pasture," answered the old woman.

"Give me a lamb and I'll help you," said the fox.

"All right," agreed the woman, "choose whichever one you like."

The fox chose a lamb and tied it to a tree. Then she rushed at the flock, shaking her tail. The sheep were frightened and they scattered. The fox took her lamb and went away.

She made a hut on a hillock in the middle of the wood and left the lamb to live there. She used to go to the wood and bring some grass for the lamb. Whenever she left the hut, she always told the lamb not to open the door to anybody. She said, "When I come home, I'll push my paw through the slit in the door and say:

Little lamb, little lamb,
Open the door.
Your mummy has come.
Quick, open the door.
The grass is delicious,
So fresh and so sweet,
Come out my little one,
Come out and eat."

When the lamb saw the fox's little paw, he would open the door and eat the grass.

One day a bear noticed that the fox kept the lamb in her hut and he decided to eat it up. The bear watched the fox and heard the words she said. Then he learned them by heart. When the fox went to the wood, the bear came up to the hut and said in a gruff voice:

"Little lamb, little lamb,
Open the door.
Your mummy has come.
Quick, open the door.
The grass is delicious,
So fresh and so sweet.
Come out my little one,
Come out and eat."

"First show me your paw," cried the lamb. The bear pushed his big paw through the slit in the door.

"Get away, get away. I know my foster-mother's paw perfectly well. This one is not hers. She has a small paw, but yours is too big and your voice is too gruff," answered the lamb.

The bear went off empty-handed, but he thought that he would somehow get at the lamb and gobble him up.

He went to the wood. The day was rainy. The bear saw some shepherds sitting around the fire. He sprang at them, frightened them away, and singed his paw, pushing it into the hot ashes.

Then he went back to the lamb. When he came up to the hut, he said in a soft voice:

"Little lamb, little lamb,
Open the door.
Your mummy has come.
Quick, open the door.
The grass is delicious,
so fresh and so sweet.
Come out my little one,
come out and eat."

The lamb asked him to push his paw through the slit. The bear did so. The lamb believed it was the fox's paw and opened the door. The bear rushed into the hut, threw the lamb up onto his back, and was on the point of running to the wood when the fox turned up. She saw the bear with the lamb on his back and asked him: "Where are you taking my lamb, brother? He is too small for you. Don't be in such a hurry; let him grow bigger, then he'll be ready for you. I'll tell you where we can eat our fill. I'm very hungry myself. Let's go to the village. They are having a wedding party there. Let's steal into the cowshed and eat up a young cow. The men will all be drunk; they won't hear anything and we'll get away with a whole skin."

The bear liked the idea very much, so he put the lamb down. They went to the village and entered the cowshed. The bear killed a young cow and both of them ate their fill. The fox said to the bear, "Let's sing now. It's you who are to start, as I've got a sore throat."

The bear gave such a roar that all the guests rushed out. The fox slipped out from under the door and escaped. But the bear was caught. They thrashed him hard and the poor bear got a sprain in his foot. At last he managed to slip away and ran off as fast as his legs could carry him.

The bear passed the night moaning and groaning. The next day he could hardly move. He was very angry with the fox and wanted to take his revenge.

One day he saw the fox sitting on a hill under the bush.

"I'll teach you a lesson," he cried. The fox was a bit frightened but she thought of a ruse.

"Oh, my friend, you are crying out because of your sprained foot, but as for me, they have almost broken my head. There is really nothing wrong with you. Wait for me here. I'll get a big basket, with some hay in it. I'll put you in there and cure you." The fox brought a big basket with hay in it, put the bear into it, tied down the lid, and sent the basket rolling down the hill.

Then she went back to the lamb, sat in front of the hut, took a pandore and began to sing:

"Little lamb, little lamb,
Quick, open the door.
Little lamb, little lamb,
Don't fear anymore.
The bear's in the abyss,
The bear's dead and cold.
Don't be afraid,
Be fearless and bold."

[1]Permission to reprint secured.

THE FISHERMAN'S SON[1]

Once upon a time there lived an old fisherman. He had a son. One day the old man went fishing and took his son with him. When they came down to the river, he said a prayer and threw the net into the water for his son's luck. Soon the net was so full of fish that he could hardly pull it out. Among the fishes he noticed a lovely bright-coloured one, as red as blood. The fisherman said to his son, "I'll go now, and I'll soon come back with a bullock-cart to take the fish home. You stay here and keep an eye on all that fish. Take special care of the beautiful one."

When the fisherman had gone, the lad took the red fish out of the net. He examined it and patted it affectionately. Then he said, "It is a pity to let such a fine fish die. I think I'd better let it go." And with these words he let the fish go. The fish looked at the lad, thanked him, pulled one of its scales out and said, "As you were so kind to me, I'm giving you this scale. If you are in trouble, come down to the river, call me, and I'll appear at once and help you."

The lad took the scale and put it in his bosom. The fish wagged its tail merrily and slipped into the water. When the fisherman came back and found that the red fish was gone, he got awfully angry. "Get away and don't let me ever set eyes on you again!" he cried to his son. The young man went away.

On his way he saw a stag running for his life. He looked dead tired. Hunters and dogs were chasing him. The boy took pity on the stag and rushed up to him, seized him by the antlers and said to the hunters, "For shame! Can't you see that this is my tame deer?"

The hunters believed that the stag was really tame and left it alone. When they were far enough away, the lad set the stag free. The stag pulled out some of his hair and said, "As you were so kind to me, I am giving you this hair. When you are in trouble, take it out and call me. I will appear at once and help you." The lad put the hair in his bosom and went on.

He went on and on and suddenly saw an eagle who was just on the point of catching a crane. The lad took pity on the crane, and ran forward and threw a club at the eagle. He frightened the eagle away. The crane pulled one of his feathers out, gave it to the lad and said, "As you were so kind to me, I'm giving you this feather. When you are in trouble, come to this field, take out the feather, and I'll appear and help you." The lad put the feather in his bosom and went on.

After a while he saw some hounds chasing a fox who looked quite worn out. The hounds were just at the point of catching the fox. The lad took pity on him and hid the fox under the lap of his coat. When the hounds were well off the scent, the lad let the fox go. The fox pulled out a hair, gave it to the lad and said, "As you were so kind to me, keep this hair. If you are in trouble, call me. I'll appear and help you." The lad put the fox's hair in his bosom and went on.

He went on and on until he came to a castle where a beautiful lady lived. She often said she would never marry, unless there came a man who could hide himself so well that she would not be able to find him. This wasn't easy to do, because the lady had a magic mirror and whenever she looked in it she could

see whatever happened not only on the face of the earth, but under it too. The lad came to the beautiful lady's castle. She asked him, "What brings you here?" "I want to marry you," the lad answered. The lady said, "If you can hide yourself so that I can't find you, I'll be your wife. If not, I'll throw you into a dungeon and keep you there for the rest of your life." "All right," said the lad, "but allow me to try my luck four times."

The lady agreed and the lad left the castle. Soon he came down to the river, took out the fish scale and called the red fish. The fish appeared immediately, greeted the lad, and asked him what his trouble was. The lad replied, "You must hide me in such a place where the devil himself can't find me." The fish put the lad on its back and slipped quickly into the water. He hid the lad in a deep hole and covered him with its body.

The beautiful lady looked in her magic mirror for a long time and at last saw the lad at the bottom of the river. The lady was greatly astonished at his cleverness and said, "Dear me, how cunning he is."

The next day the lad came to her castle quite sure of his success. But she exclaimed, "Don't be so sure of yourself. I saw you hidden in a hole at the bottom of the river and a red fish sheltering you with its body." The lad was greatly astonished and thought, "Goodness, isn't she a real sorceress."

He left the castle again and went straight to the field. He took the stag's hair from under his bosom and called him. The stag appeared at once, greeted him and said, "What's wrong with you, my dear friend?" The lad told him what had happened and asked the stag to hide him in such a place where neither man nor devil could find him. The stag let the boy sit on his back and rushed away faster than the wind. He took him far away beyond nine mountains and hid the lad in a cave, covering the mouth of the cave with his body. The lady looked in her magic mirror and at last she saw the lad in the cave.

The next day the lad came to the castle looking very proud of himself. But the lady said, "You shouldn't look so proud. I saw you well hidden in the cave beyond nine mountains, and a stag was sheltering you with his body." The lad was greatly astonished and worried.

He left the castle without a word, and went away to hide himself for the third time. He came to the open field, took out the feather and called the crane. The crane appeared in a moment and, after greeting the lad, asked him, "What troubles you, my good friend?" "You must hide me in such a place where the devil himself can't find me," replied the lad.

The crane let the lad sit on his back and flew way up into the air. He flew higher and higher and at last he stuck the lad onto the blue sky, covering him with his body. The lady took out her magic mirror and looked in it. She looked here and there, and couldn't see the lad. Then she thought for a while and looked up, and there she saw the lad stuck to the sky. The lady said in surprise, "What a cunning devil that boy is."

The next day the lad came to the castle. "You've no cause to look satisfied," said she, "I saw you stuck onto the sky and shielded by a crane." The lad was surprised and frightened out of his wits. "Oh, if she finds me for the fourth time, I'm done for."

He left the castle to hide again and came to the field. He took out the fox's hair, and the fox appeared immediately. "What is your trouble, dear friend?" asked the fox. The lad told him all that had happened to him and asked the fox to hide him in such a place where even the cunning lady couldn't find him. The fox said, "Don't you worry, but go and ask the beautiful lady to give you a fortnight's time. Then I'll hide you in a place where she won't find you, no matter how hard she tries."

The beautiful lady granted him the two weeks' time. The fox ran away and started digging a tunnel from a hill nearby up to the sofa where the lady usually sat. When the tunnel was ready, the fox led the boy through it and hid him under the lady's sofa. The lady took out her magic mirror and looked in it for quite a long time. She looked east and west, she looked south and north, but she couldn't see the lad anywhere. At last she cried out, "Where are you hiding, you cunning devil! Come out, I can't see you anywhere."

The lad said, "Here I am," and came out from under the sofa and the beautiful lady had nothing to say. "You have outwitted me, and I must marry you," she said. The next day the wedding took place, and there was a grand feast. After the wedding, the lad sent for his parents. They were brought to the castle where all of them lived happily ever after.

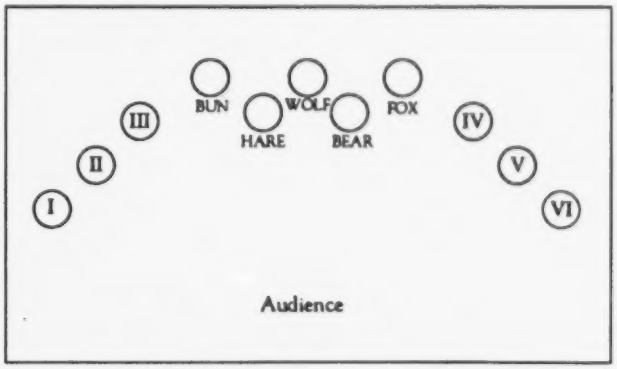
Permission to reproduce secured.[1]

THE BUN

The Bun: Arranged for 11 Readers

- Narrators 1, 2, 3, 4, 5, 6
- Bun
- Hare
- Wolf
- Bear
- Fox

Possible Stage Positions for *The Bun*:



THE BUN

Nar.1: There once lived an old man and an old woman. One day the old man said:

Nar. 2:(as old man) "Bake me a bun, old woman."

Nar.3:(as old woman) "What shall I bake it with? We have no flour."

Nar. 2:(as old man) "Come on, old woman! Sweep round the bin, shake out the tin. Maybe there's some in it."

Nar. 6: The old woman took her duster.

Nar. 4: She swept round the bin, and she shook out the tin.

Nar. 5: She scraped together about two handfuls of flour.

Nar. 1: She mixed the dough with cream.

Nar. 4: She baked it in butter.

Nar. 3: And she put the bun on the window ledge to cool.

Bun : After a time, the bun got tired of lying on the window ledge so he rolled off!

All: From the window to the bench
From the bench to the floor
from the floor to the door...

Nar. 6: Over the threshold onto the porch!

All: From the porch to the yard
From the yard through the gate
And then rolling off down the road.

Nar. 5: The bun rolled along the road until he met a hare.

Hare: "Round bun, round bun, I'm going to eat you up."

Bun: "Oh, please, don't eat me, cross-eyed hare. Let me sing you a song.

I was scraped in the bin,
Shaken in the tin,
Baked on the grill,
Cooled on the sill;
I got away from grandpa
I got away from grandma
I shall not find it hard
To get away from you, young hare!"

Hare: "Why that bun rolled away so fast, I could never catch him!"

Nar. 3: On and on the bun rolled until he met a gray wolf.

Wolf: "Round bun, round bun, I'm going to eat you up."

Bun: "Don't eat me, cross-eyed hare. Let me sing you a song.

I was scraped in the bin,
Shaken in the tin,
Baked on the grill,
Cooled on the sill;
I got away from grandpa
I got away from grandma
I got away from hare
I shall not find it hard
To get away from you, gray wolf!"

Nar. 4: The bun rolled on and met a bear.

Bear: "Round bun, round bun, I'm going to eat you up."

Bun: "You most certainly won't, Bandy Legs!

I was scraped in the bin,
Shaken in the tin,
Baked on the grill,
Cooled on the sill;
I got away from grandpa
I got away from grandma
I got away from hare
I got away from wolf
I shall not find it hard
To get away from you, big bear!"

Bear: "He's gone!"

Nar. 2: Again the bun rolled on until he met a fox.

Fox: "Good day, little bun, how handsome you look today."

Bun: "I was scraped in the bin,
Shaken in the tin,
Baked on the grill,
Cooled on the sill;
I got away from grandpa
I got away from grandma
I got away from hare
I got away from wolf
I got away from bear
I shall not find it hard
To get away from you, old fox!"

Fox: "What a wonderful little song! The only trouble is, I'm rather old and I don't hear very well. Won't you come sit on my nose and sing your song again, louder this time?"

Nar. 3: The bun hopped onto the fox's nose and sang

Bun: "I was scraped in the bin,
Shaken in the tin,
Baked on the grill,
Cooled on the sill;
I got away from grandpa
I got away from grandma
I got away from hare
I got away from wolf
I got away from bear
I shall not find it hard
To get away from you, old fox!"

Fox: "Oh, thank you round bun. What a splendid song. I'd love to hear it once more. Come sit on my tongue and sing it one last time."

Nar.1: The fox stuck out her tongue.

Nar 5: The foolish bun hopped onto her tongue.

Nar. 6: And snip-snup—

Fox: "The fox gobbled him up!"

THE KNIGHT IN THE PANTHER'S SKIN

an epic Georgian poem by Shota Rustaveli

The following are stanzas of the scenes. The translator, Venera Urushadze selected blank verse hexameter. "I wanted the English reader to have a slight idea of the poetic beauty of the original...to hear an echo of the melody and spirit of this great poem that has been so close to a nation's heart for more than eight hundred years. And though I was aware that I might lose some readers by rejecting the idea of free verse, and by rejecting the idea of a prose translation, I chose the blank verse hexameter."[1]

Story of Rostevan, King of the Arabs

32 Rostevan ruled in Arabia, a monarch exalted and mighty,
Fortunate, noble, farseeing, wise in council and judgment;
The hosts he commanded were countless, he, the invin cible warrior;
His speech was fluent and gracious, his bounty and wisdom boundless.

33 He had one fair daughter, bright as the sun in its glory,
Shedding radiant beams, ravishing all who beheld her.
Hearts and minds were enslaved, all bowed down to her beauty.
Even the sage and the poet were deprived of speech in her presence.

34 Tinatin, fairest of maidens, grew to be fairest of women;
The sun itself in the sky paled above her in envy.
Rostevan summoned his viziers, graciously ranged them before him;
Proud, majestic, yet mild, he wanted their judgment and counsel.

35 "We are assembled," he said, "to discuss and counsel together.
The sun of my days is set, a moonless night is before me.
The full-blown rose must scatter the face the earth with his petals.
But the bud on the branch unfolds, filling the garden with fragrance."

36 "Mine is the burden of age, sorest affliction of mortals;
The footsteps of death draw near me and I must yield up my spirit.
Light can no longer exist when the shadow of night overtakes it.
Take for your sovereign, my daughter, whom even the sun cannot rival."

37 The viziers answered: "O King! Speak not of age and of darkness!
You are still mighty and wise, your subjects still adore you!
Even the rose that is withered sheds perfume surpassing all flowers.
Does not the rising star worship the moon that is waning?

38 "Speak not of death, O King! Your blossom retains its perfume!
One bad counsel from you is better than a hundred good counsels from others.
You have done well to unload your heart of its onerous burden;
She who out-shines th sun we name our monarch and ruler."

39 "Woman she is, but a woman born to rule over a king dom.
Truly our hearts declare her worthy to be our sovereign.
Her noble deeds, like her radiance, shed brightness and warmth like sunshine.
The lion's whelp is a lion, be it male or female."

How the King of the Arabs Saw the Knight in the Panther's Skin

83 All at once they saw by the stream a stranger sitting and weeping.
He held a black horse by the bridle and looked like a lion and a hero.
His armour, saddle and bridle were thickly studded with pearls.
The rose was frozen by tears that welled up from his grief-stricken-heart.

84 Over his rich apparel was flung the skin of a panther
And the cap on his head was made from the selfsame panther's skin.
The whip he grasped in his hand was thick as the arm of a warrior.
The king and his host gazed with delight on this wondrous stranger.

85 One of the king's attendants advanced to speak to the weeper,
Who, with head bent low, seemed overwhelmed with his sorrow;
But he drew back in awe, he could not utter a word
For from the swordman's jet-black lashes, fell showers of grief.

86 The messenger dared not speak, but gazed in wonder and pity,
Till at last he found the strength to deliver the words of his master.
"The king commands your presence", he said. The stranger did not hear him:
Lost in his grief he wept, and knew not that any stood near him.[2]

[1]Shota Rustaveli, *The Knight in the Panther's Skin*, trans., Urushadze, V., (Tbilisi: Sabchota Sakartvelo, 1986), pp. 7-12., [2]Shota Rustaveli, p. 25.

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EVALUATION OF THIS SOVIET ARTS CURRICULUM GUIDE

Please fill out this evaluation form and mail to Ann Heidt or Kay Wagner (see below)

1. Please circle for your position:
   elementary secondary administration
   junior high higher education
   other: _____

2. Did you use this guide?
   ☐ Yes ☐ No

3. Was this guide used in preparation for visiting or studying any aspect of the 1989 San Diego Arts Festival, the Treasures of the Soviet Union?
   ☐ Yes ☐ No

4. Which section(s) did you use?
   ☐ Visual Arts ☐ Performing Arts
   ☐ Integrating the Arts ☐ All

5. What was the most meaningful or most useful part of the guide?
   ☐ Activities ☐ Information
   ☐ Multicultural Connections
   other: _____

6. Did you find any part of the guide that was not helpful or difficult to use? (Please elaborate.)

Optional:

Date _____

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Return completed form to:

Ann Heidt
Fine Arts Coordinator
San Diego County Office of Education
6401 Linda Vista Road
San Diego, CA 92111

or

Kay Wagner
Visual and Performing Arts Manager
San Diego City Schools
4100 Normal Street
San Diego, CA 92103